the TM system℠

musical concept promotions

MCP-2

SIDE ONE

"BETTER THAN EVER IN EVERY WAY"
(Y-7002 — Exciting energy & effects)
DEMONSTRATED FOR: DEPARTMENT STORE

1. :58 — Customized for demonstration purposes
2. :58 — Full vocal
3. :58 — :00 intro/:13 vocal/:25 bed/:20 vocal close
4. :58 — :00 intro/:13 vocal/:32 bed/:13 vocal close
5. :58 — :46 bed/:12 vocal close

6. :30 — Full vocal
7. :30 — :00 intro/:06 vocal/:16 bed/:08 vocal close
8. :30 — :22 bed/:08 vocal close

9. :58 — Instrumental
10. :30 — Instrumental

11. 3:18 — Generic Sales Presentation
12. 3:18 — Custom Presentation Bed: :41 bed/:28 vocal/:28 bed/ :30 vocal/:41 bed/:30 vocal

SIDE TWO

"BUILDING A BETTER LIFE FOR YOU"
(Y-7005 — Brassy, contemporary MOR)
DEMONSTRATED FOR: HOME BUILDER

1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :01 intro/:30 vocal/:21 bed/:08 vocal close
4. :60 — :01 intro/:10 vocal/:41 bed/:08 vocal close
5. :60 — :51 bed/:09 vocal close

6. :30 — Full vocal
7. :30 — :01 intro/:10 vocal/:11 bed/:08 vocal close
8. :30 — :22 bed/:08 vocal close

9. :60 — Instrumental
10. :30 — Instrumental

11. 3:50 — Generic Sales Presentation
12. 3:50 — Custom Presentation Bed: :53 scenario/:60 bed/:60 vocal/ :29 bed/:28 vocal

TM

TM Productions, Inc. ©℗

1349 Regal Row • Dallas, Texas 75247 • 214/634-8511

Holy, Holy, Holy

Alvin and Alpha Scott wish to dedicate their album to their family, friends, and listeners. They are trying to say all Honor belongs to Jesus for allowing this production of praise to come forth.

God has truly blessed Alpha to tour the United States singing the Gospel with her nationally known family, the Johnson Family Singers. He has also bestowed special blessings upon her husband Alvin, allowing him to play piano and organ in other states, singing to deliver His message in song. Alvin's ministry extends further to servicing those families who are bereaved. Since 1975, Alvin has worked locally in many funeral homes and is presently employed at the Brown-Thompson Funeral Home, where he has a chance to lift up the precious name of Jesus Christ to those who have lost a loved one.

As a husband and wife team, Alvin and Alpha have electrified many awaiting audiences, in the few months since they were united in Holy Matrimony.

Special thanks is extended to Joseph H. Brown, Jr. and Lamont Thompson for their numerous contributing efforts.

To those that are seeking Jesus, we welcome you to include this album in your home.

God's Richest Blessings Upon You,

Alvin and Alpha Scott

MIRACLE BY THE RIVER KWAI SIDE 1

THE POWER OF LOVE SIDE 2

02 22 72
BROOKLYN RECORD EXCHANGE
$ 5.00

© SPCo. 1942

Inspiration

MIRACLE BY THE RIVER KWAI SIDE 1

THE POWER OF LOVE SIDE 2

By Doctor Ernest Gordon

MIRACLE BY THE RIVER KWAI. This is the dramatic story of sixteen thousand allied prisoners of war, held by the Japanese during World War II. They were used to build the famous death railroad through the valley of the River Kwai. Each crosstie in that railroad had cost the life of a man. They were the living dead, sixteen thousand allied prisoners, racked with malaria, diphtheria, dysentery. They were starved, tortured, beaten and worked beyond the limits of human endurance by their Japanese captors.

They had become mere animals, stealing from each other, lying, cheating, and even haggling over the belongings of their dead companions like vultures.

Then it happened—the unbelievable miracle which occurred when three men with love in their hearts came into the camp. The story of the amazing transformation which took place in the life of the author and others in the camp is one of the most magnificent epics of faith and courage imaginable. This experience first led to the publication of an article in "Reader's Digest" in June, 1960, entitled "It Happened on The River Kwai." Later came the writing of an international best seller, **Through The Valley of The Kwai.** Dr. Ernest Gordon here narrates in a vivid and dramatic manner his experiences of the amazing transformation that took place.

THE POWER OF LOVE. In this message, Dr. Gordon uses his experience in his prison-camp days as a parable of human life. The question he posed in the death-house in the prison camp was: "How do I get out of here?"

This is exactly the same kind of question that everyone has to ask about human existence. "How do I live meaningful in the face of evil, suffering, and death?" "How do I find my true freedom?" The answer given in the parable of the prison-camp is that it is love which enters the death-house to liberate those who are held in bondage. In the human experience it is God who comes to us in love, first through Jesus Christ, His son, and second, through the Holy Spirit, the bond of love between the Father and the Son, and then through belief in God.

DR. ERNEST GORDON was a prisoner of the Japanese for more than three and one-half years. Because of his experiences in the prison-camps of the Thailand jungle, he turned to God and the service of God. After the war, he studied theology in Great Britain and the United States. Since 1955, he has been Dean of the Chapel of Princeton University.

J. M. McCONNELL painted the picture of Christ, "Inspiration" which appears on the front of this album, in 1942. It is the most widely printed picture of Christ in circulation today and far outsells all others. W. L. Robbins has generously given permission for use of this painting on the front of this album cover. He says, "This great masterpiece of Christ 'Inspiration,' is not presented as a commercial achievement, but given with the compliments of the owner in hopes that such a gift to you from me is symbolic of America's desire for peace among all nations, and in the interest of national Christian unity. It is hoped that this picture will help convey to the listener the great love which Christ feels for all mankind. Is this your missing picture?"

THE FOUNDATION FOR HUMAN BETTERMENT is a non-denominational, non-profit organization composed of four ministers, five doctors, two of whom are psychiatrists, a psychologist, and two business men. All members of this foundation are very much concerned over the fact that with all of our material advances, mankind in general does not live the happy, useful, radiant life that he was meant to live. The members of this foundation thoroughly believe that if we pool the knowledge that we have in our various fields: the fields of religion, psychology, medicine, psychiatry and business, we can do something to improve this situation. This is the sole purpose of this foundation. All materials which are produced and distributed by the foundation are aimed at one thing, and that is helping common, ordinary human beings to better face and solve their day-to-day problems of living and thus to live happier, fuller, more useful lives.

RECORDINGS PRODUCED BY THE FOUNDATION FOR HUMAN BETTERMENT

#1 THE GREATEST THING IN THE WORLD—HENRY DRUMMOND. EDITED AND NARRATED BY BATSELL BARRETT BAXTER.

#2 THE SERMON ON THE MOUNT—NARRATED BY VIRGIL R. TROUT.

#3 MEDITATIONS ON LOVE—THESE ARE FOUR MEDITATIONS ON LOVE, EACH TEN MINUTES LONG, BY PROMINENT MINISTERS—BATSELL BARRETT BAXTER, DOYLE MASTERS, FRANKLIN PASCHALL, AND VIRGIL R. TROUT. THESE ARE DESIGNED TO HELP AN INDIVIDUAL START HIS DAY OFF RIGHT.

#4 AS A MAN THINKETH—JAMES ALLEN. SIDE #2—THE MAJESTY OF CALMNESS—WILLIAM JORDAN. EDITED AND NARRATED BY VIRGIL R. TROUT.

#5 A PHYSICIAN LOOKS AT LOVE AND HEALTH—OSCAR W. CARTER, M.D. NARRATED BY BATSELL BARRETT BAXTER.

#6 SIDE #1 MIRACLE BY THE RIVER KWAI BY ERNEST GORDON.
SIDE #2 THE POWER OF LOVE BY ERNEST GORDON.

#7 SIDE #1 THE GREATEST COMMANDMENT—BATSELL BARRETT BAXTER.
SIDE #2 THE OTHER WISE MAN—HENRY VANDYKE. EDITED AND NARRATED BY BATSELL BARRETT BAXTER.

#8 HOW TO RELAX—OSCAR W. CARTER, M.D. NARRATED BY BATSELL BARRETT BAXTER.

#9 HOW TO STOP SMOKING—OSCAR W. CARTER, M.D. NARRATED BY BATSELL BARRETT BAXTER.

THE PRICE OF ONE TO ELEVEN RECORDS IS $2.95 EACH PLUS 50c POSTAGE AND PACKING CHARGE PER ORDER WHEN SHIPPED TO ONE ADDRESS.
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FOUNDATION FOR HUMAN BETTERMENT
1921 HAYES STREET
NASHVILLE, TENNESSEE 37203

GENE TRACY

I Like Drunks

Truckstop 13

RATED XXX

WARNING: Album contains explicit adult material.

KOA 14880

GENE TRACY I Like Drunks

Truckstop 13

Humorist - After Dinner Speaker
Showman - Emcee
Night Club Entertainer

RATED XXX

WARNING: Album contains explicit adult material.

The illustrations are a commercial concept for this album. Therefore we are unable to say that the illustrations represent a completely accurate presentation of the recording artist as he has or does now appear. This album contains previously released material.

KOA 14880

(C) (P) 1980 KOALA RECORD COMPANY ● P.O. Box 1680 ● Hendersonville, Tennessee 37075

F-7

GOODWILL

DIMENSION 70 RECORDING SYSTEM
STEREO

THE BUSH HILL CHOIRS
1969

CHOIRS OF BUSH HILL
UNITED PRESBYTERIAN CHURCH
and the
FORT HUNT CHORAL SOCIETY

Wilbert King, Director

Century Records

JOSEPH M. KANYAN
4252 Berritt Street
Fairfax, Virginia 22030
1972

THANK YOU!
We sincerely hope that this **Custom** album, made **especially** for **YOU,** will give you many hours of listening enjoyment and bring back fond memories.
Additional copies of this album are available by writing to:

Century RECORDS

DIMENSION 70 RECORDING SYSTEM

Century **CUSTOM RECORDING SERVICE**

GERALD M. LEWIS

POST OFFICE BOX 3671 · ARLINGTON, VIRGINIA 22203
TELEPHONE (703) 525-3030

The master tapes for this record were recorded using Ampex professional tape recorders and mixers; Neumann, Telefunken, and Sony condenser microphones; and Century's new "Dimension 70" tape recording improvement system. The tape to disc transfer was accomplished on a Neumann AM-66 fully automatic disc mastering lathe (with improved variable pitch-depth control system), and a Westrex Stereo 3D feedback cutting head driven by Westrex RA-1574 record amplifiers. The records were pressed with Century's exclusive 100% anti-static vinyl. Painstaking care has been taken throughout the entire recording and manufacturing process to have this disc represent the sound of the actual performance. The full dynamic range, frequence response, and natural balance have been maintained with the highest possible fidelity. R.I.A.A. equalization and N.A.B. level standards have been employed.
Century stereo records may be played with excellent results on any modern record player with a microgroove stylus and lightweight pick-up arm. No loss of quality or damage will occur using monaural equipment, but the special stereophonic effect will be heard only if stereo equipment is employed.

WARNING: This is a subscription, limited edition recording prepared solely for the listening enjoyment of the participants and their friends. It is prohibited by law to use this recording for any commercial purpose without the express written consent of the performing group and Century Custom Recording Service.

Born to Glorify

Jane & Bob Henley

Reach Out RECORDINGS

STEREO
RO5098

RO-5098

SIDE ONE

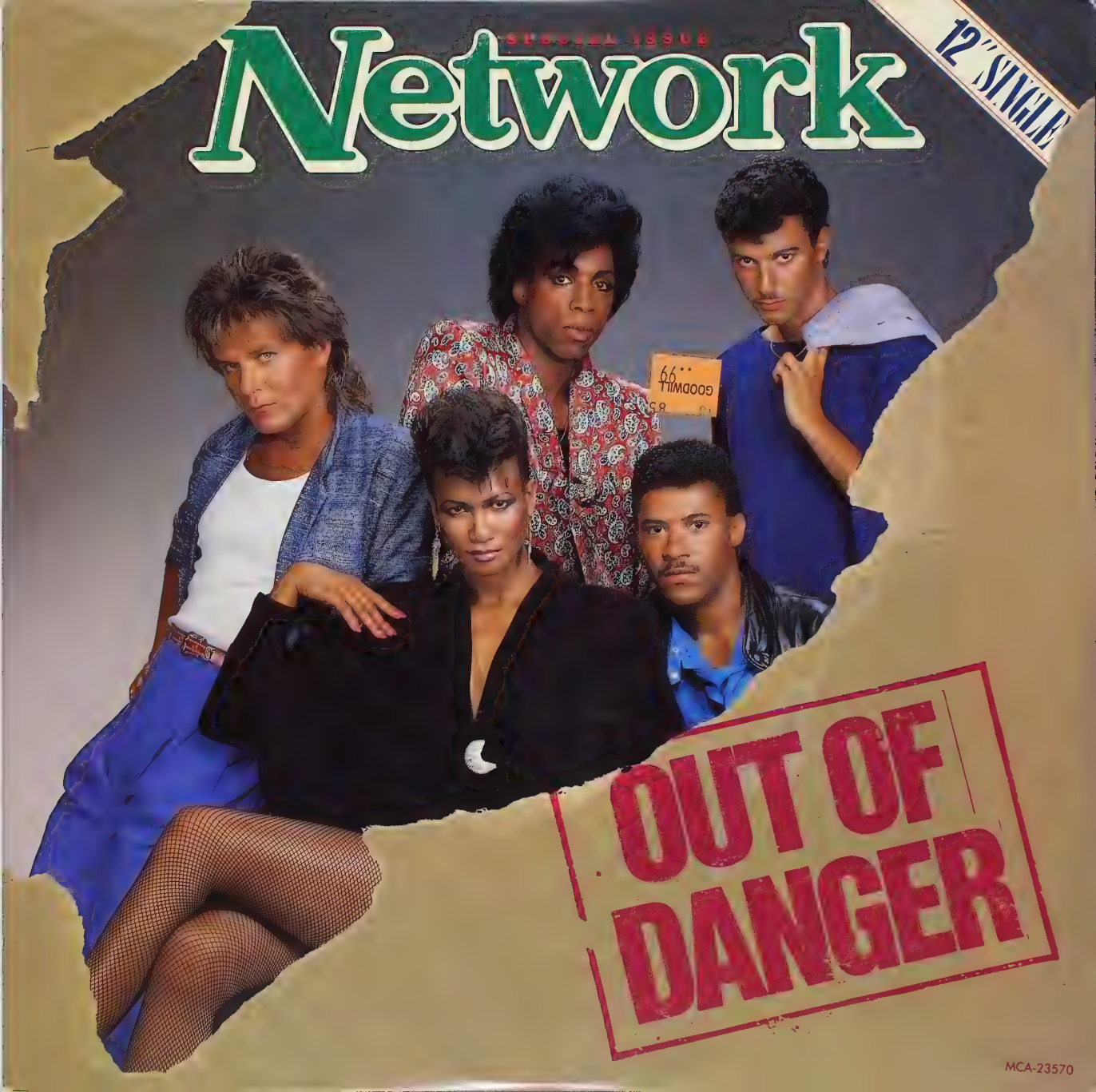
I CAN SEE CLEARLY NOW / Nash
HEY, HEY SIMPSON / Greene
DIDN'T HE SHINE / Reynolds McDill
LORD ARE YOU LOOKING FOR ME? / Medema
BORN TO GLORIFY / Henley

SIDE TWO

MY LORD JESUS / Watson
LOVING IS FOREVER / Henley Fields
RIVER OF JORDAN / Traditional
I DON'T KNOW WHY / Graeff
JUST A CLOSER WALK WITH THEE / Traditional

Born to Glorify

Jane & Bob Henley


Network
12" SINGLE
OUT OF DANGER
MCA-23570

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A SIDE

OUT OF DANGER
EXTENDED VERSION

b/w

B SIDE

OUT OF DANGER
(RADIO EDIT-INSTRUMENTAL A CAPPELLA)

PRODUCED BY RICK TIMAS AND
VINCENT BRANTLEY FOR
NEW GENERATION PRODUCTIONS
Remixed by Louil Silas, Jr.
Remix Engineer: Taavi Mote

ORIGINAL VERSION APPEARS
ON THE NETWORK ALBUM
"MAKING HEADLINES,"
MCA-5631

ae

MCA RECORDS

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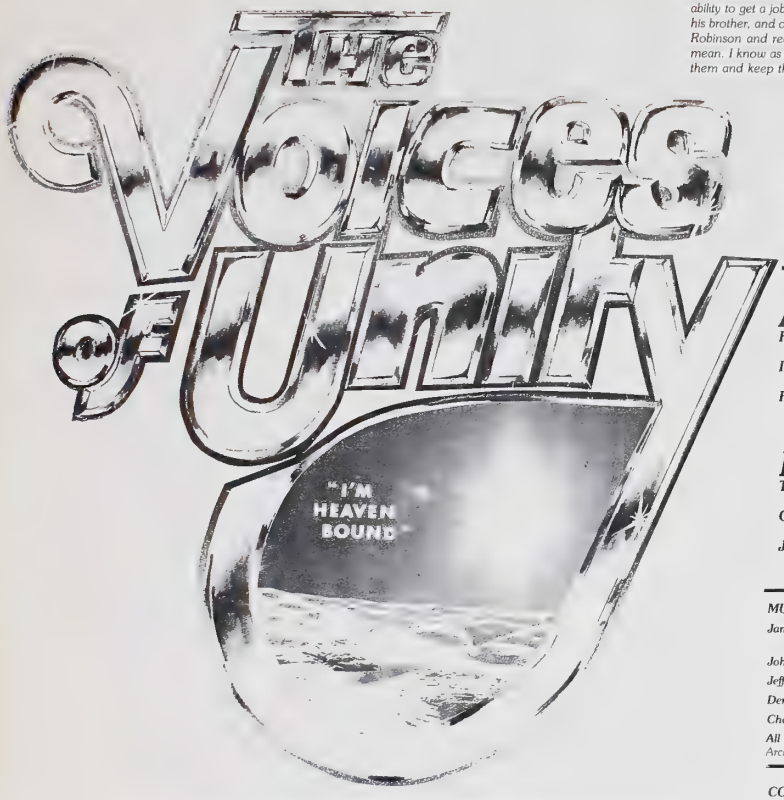
The Voices of Unity

SAVOY
SL14586



I'd like to take my hat off and congratulate a very beautiful group of young people that I've had the pleasure of working with. A group of dedicated young people that I think will soon make a big name in the gospel music field, under the capable direction of Rev. Archie Mitchell who has been for so long underated for his ability to get a job well done and with such capable musicians as Bro. James Perry and Johnny Valentine, his brother, and others. This group will go a long way, listening to them with Genobia Jeter, Rev. Cleophus Robinson and recently with Andrae Crouch on "Saturday Nite Live", without a doubt you know what I mean. I know as you listen to their 1st album you'll say as I've said "they are fantastic". May God ever bless them and keep them humble and sweet. God Bless You, Voices of Unity.

LOVE,
REV. ISAAC DOUGLAS

The Word Unity symbolizes strength and The Voices of Unity are no exception, they are

***U**nified in their effort to present God's message in song to everyone that will hear*
***N**ew born believers who have become vessels for Christ*
***I**nspired Gospel singers who are more than willing to share their inspirations with others*
***T**alented, creative, energetic and*
***Y**outhful.*

MILTON BIGGHAM

A
I'm Heaven Bound *(4:59) - Soloist: Donald Malloy*
Savgos Music, Inc. (BMI) - A. Mitchell
Hallelujah *(7:06) - Trio: Archie Mitchell-Donald Malloy-James Perry*
Savgos Music, Inc. (BMI) - A. Mitchell
It Was Love *(3:32) - Soloist: Sharon Asken*
Savgos Music, Inc. (BMI) - A. Mitchell
He's Able *(5:35) - Soloist: Milton Biggham*
Savgos Music, Inc. (BMI) - M.R. Biggham

B
Jesus Has Really Got A Hold On Me *(6:18) - Soloist: Donald Malloy*
Savgos Music, Inc. (BMI) - J. Perry
The Solid Rock *(5:01) - Soloist: Linda Little*
Savgos Music, Inc. (BMI) - J. Perry (Arr.)
Chances Come Around *(7:21) - Soloist: Annette Evans*
Savgos Music, Inc. (BMI) - J. Perry-A. Mitchell
Jesus Saves *(5:01) - Soloist: Archie Mitchell*
Savgos Music, Inc. (BMI) - J. Perry

MUSICAL CREDITS:

James Perry—*Acoustic Piano, Organ, Fender Rhodes Clavinet and Moog Synthesizer*

Johnny Valentine—*Drums*

Jeffery White— *Bass*

Derrick Jackson—*Bass Guitar*

Charles Bowman—*Lead Guitar*

All Voices & Music conducted by
Archie Mitchell & James Perry

COVER ART & CONCEPT BY
RAYMOND WOOLARD
WOOLARD/JORDAN CREATIVE DESIGNERS, NEW YORK

FOR BOOKINGS:
Contact Mr. Donald Malloy (Bus Mgr.)
201-623-8417

As the leaders of ***"The Voices Of Unity"*** *we would like to thank God for allowing us this opportunity to bring to you, the listening audience, our message in song*

We would also like to thank our families, friends and well-wishers

Finally, we would like to thank Mr. Fred Mendelsohn and Mr. Milton Biggham for having the faith in us to make this dream a reality

Yours in Christ,

Minister Archie Mitchell
Director & Founder

Mr. James Perry
Musical Director & Co Founder

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SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207

PRODUCED BY *James Perry and Milton Biggham*
EXECUTIVE PRODUCER *Fred Mendelsohn*

COLUMBIA
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CR 21511

ALL ABOUT...

SAFETY · MANNERS · FUNNY SOUNDS
TASTES · GUESSING SOUNDS · FAMILIES

6 complete books in 1

Columbia Children's Library of Recorded Books.

A New Experience for Young Listeners, Entertaining and Educational.

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CHILDREN'S RECORD LIBRARY
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ALL ABOUT

Volume III

SAFETY, MANNERS, FUNNY SOUNDS, TASTES, GUESSING SOUNDS, FAMILIES
SIX COMPLETE BOOKS ON ONE LONG PLAYING RECORD

Musical Direction: James Timmens

Written by: Cherney Berg, Barbara Hazen, Jean Foster, John Stratford, Virginia Mueller

Voices of: Norman Rose, Carole Danell, Gilbert Mack, Owen, Jordan, Shirley Brown

COLUMBIA Children's Library of Recorded Books.

For the Pre-Reader

Six complete Look and Listen books on one 12" long playing record, for pre-readers and early graders. Look & Listen records are carefully designed to prepare your child for the reading experience.

1. Who's Polite?

All About Manners — A luscious chocolate cake is First Prize in the animals' contest for "The Best Manners Rule." Who will win it? The pig?

2. Oinks Are for Pigs

All About Funny Sounds — when a pig loses his oink and the world goes topsy-turvy. But his tail ends most happily.

3. Lick a Pickle

All About Tastes — Pickle pies, pickle burgers, pickle chips, pickle soup. That was all the Pickle Prince would eat. Until he tasted Sweet.

4. I Found a Sound

All About Guessing Sounds — Gathered in my sound sack are all kinds of sounds I found. Will you help me find their owners so I can give them back?

5. Bertie's Little Brother

All About Families — He was pretty pesty. But when he turned into a nine-toed ninny, green as a bean, Bertie missed him terribly.

6. Traffic Octopus

All About Safety — Wise Professor Owl must choose a traffic cop for all the animals at school. Who who who, will it be?

This LP is a recording of ALL ABOUT, Volume III, for children of 7 and under, published by CBS Records as a book and record set. The book is available separately.

GOODWILL 19 00

Manufactured by Columbia Children's Record Library CBS Inc 51 W 52 Street New York N Y 10019 ® Columbia ® Marcas Reg Printed in U S A

6 B

theTM
system
SM
MCP-2
SIDE ONE
"BETTER THAN EVER IN EVERY WAY"
(Y-7002)
© ℗ TM Productions, Inc. Dallas, TX

the TM system℠

MCP-2

SIDE TWO

"BUILDING
A BETTER LIFE FOR YOU"

(Y-7005)

© ℗ TM Productions, Inc. Dallas, TX

SOLID ROCK

PRESENTING
THE
METROPOLITANAIRES

EVERGREEN STUDIOS
Baltimore, Md. 21207

Side 1
Stereo
EV 10

1. Wonderful 2:02
2. Steal Away 5:45
3. Stand Still Jordan 4:23
4. Solid Rock 3:04
5. Did You Stop To Pray 3:26

SOLID ROCK

PRESENTING

THE METROPOLITANAIRES

EVERGREEN STUDIOS
Balto., Md. 21207

Side 2
Stereo
EV 18

1. At The Cross 3:38
2. We Have Come Into This House 3:37
3. Sign Me Up 2:05
4. Today 2:45
5. Because He Lives 5:25

RESURRECTION RECORDS

ALVIN & ALPHA SCOTT

HOLY, HOLY, HOLY

Executive Producers:
Alvin and Alpha Scott
Producer: Clifton Bennett

RR 750
SIDE A
33 1/3 RPM

1. If Jesus Goes With Me, I'll Go
(C. AUSTIN MILES)
2. Beams Of Heaven
(C.A. TINDLEY)
3. May The Work I've Done
(SULLIVAN PUGH)
4. Beautiful Garden of Prayer
(JAMES FILLMORE • ELEANOR SCHROLL)
5. I Must Tell Jesus
(ELISHA HOFFMAN)

RESURRECTION RECORDS

ALVIN & ALPHA SCOTT

HOLY, HOLY, HOLY

Executive Producers:
Alvin and Alpha Scott
Producer: Clifton Bennett

RR 750
SIDE B
33 1/3 RPM

1. Come Ye Disconsolate
(MOORE & HASTINGS)
2. Walk Around Heaven
(CASSIETTA GEORGE)
3. Great Is Thy Faithfulness
(THOMAS O. CHISHOLM • WILLIAM RUNYAN)
4. Holy, Holy, Holy,
Lord God Almighty
(REGINALD HEBER • JOHN DYKES)

MIRACLE BY THE RIVER KWAI

Ernest Gordon

33⅓ RPM Compatible

Plays Hi-Fi or Stereo

Side 1

(XTBV 120187)

187

Produced and Distributed by

Foundation for Human Betterment

1921 Hayes St.

Nashville, Tenn. 37203

THE POWER OF LOVE

Ernest Gordon

33⅓ RPM Compatible

Plays Hi-Fi or Stereo

Side 2

(XTBV 120188)

187

Produced and Distributed by

Foundation for Human Betterment

1921 Hayes St.

Nashville, Tenn. 37203

GENE TRACY

MR. GENE "TRUCKSTOP" TRACY

KOALA

TRUCKSTOP # 13

KOA 14880

SIDE ONE

℗ ©1980 Koala Record Co

I LIKE DRUNKS

CONTAINS EXPLICIT ADULT MATERIAL

Koala Record Company, P.O. Box 1680 Hendersonville, TN 37075

GENE TRACY

MR. GENE "TRUCKSTOP" TRACY

KOALA

TRUCKSTOP # 13

KOA 14880
SIDE TWO

℗ © 1980 Koala Record Co

I LIKE DRUNKS

CONTAINS EXPLICIT ADULT MATERIAL

Koala Record Company. P.O. Box 1680. Hendersonville. TN 37075

M. B. C.

THE FAMILY TRAVELERS

Sing

"WASTED YEARS"

Side 1

23385

33⅓ RPM

1. I've Been To Calvary
2. Better Life Is Waiting
3. I Want To Walk As Close As I Can
4. Wasted Years
5. In That Great Beyond

M. B. C.

THE FAMILY TRAVELERS

Sing

"WASTED YEARS"

Side 2

23386

33⅓ RPM

1. One More Valley
2. I've Been Changed
3. I See A Bridge
4. Walk and Talk With My Lord
5. I'm So Glad

SIDE 1

HANDEL'S MESSIAH CHORUSES

Choir of Bush Hill United
Presbyterian Church and Fort Hunt Choral Society,
Wilbert King, Conductor; Diane Catlin, Organist

mfg. by Century RECORDS

STEREO
35076

Century Custom
Recording Service
P. O. Box 3671
Arlington, Va. 22203

1. AND THE GLORY OF THE LORD
2. AND HE SHALL PURIFY THE SONS OF LEVI
3. FOR UNTO US A CHILD IS BORN
4. GLORY TO GOD
   - Recitative I - Shirley Russell
   - Recitative II - Shirley Russell
   - Recitative III - Roberta Gessert
   - Recitative IV - Barbara Reed
   - Chorus
5. HIS YOKE IS EASY, AND HIS BURDEN IS LIGHT
6. HALLELUJAH

33 1/3

SIDE 2

BUSH HILL UNITED PRESBYTERIAN CHURCH CHOIRS

Fairfax County, Virginia
Wilbert King, Musical Director
Phyllis King, Organist

1. **WHEREVER I MAY WONDER** - Folk Hymn (Cherub Choir, Claire Kampe, Director)

m/g. by Century RECORDS

STEREO
35076

Century Custom
Recording Service
P. O. Box 3671
Arlington, Va. 22203

2. **JESUS CHRIST TRIUMPHANT** - Staley (Combined Choirs, Wilbert King, Conductor)
3. **CHORALE-CHRIST LAY IN DEATH'S DARK PRISON** - Bach (Adult Choir)
4. **THANKSGIVING SONG** - Myers (Junior Choir, Barbara Reed and Betty Jo Dickson, Directors)
5. **SOUL ADORN THYSELF WITH GLADNESS** - Cruger (Adult Choir)
6. **THIS IS MY COUNTRY** - Simeone (Youth Choir, Shirley Russell, Director)
7. **BATTLE HYMN OF THE REPUBLIC** - Steif-Wilhousky (Adult Choir)
8. **BENEDICTION** - Simeone (Youth Choir)

33 1/3

Reach Out

RECORDINGS

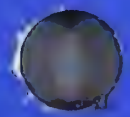
BORN TO GLORIFY

JANE & ROB HENLEY

SIDE ONE

STEREO

RO-5095



Reach Out
RECORDINGS

BORN TO GLORIFY

JANE & BOB HENLEY

SIDE TWO
STEREO

RO-5098

PUT ON JESUS—3:20
(Master)

LOVING IS FOREVER—3:08
(Henley—Keith)

RIVER OF JORDAN—4:17
(Cotton)

I DON'T KNOW WHY—3:34
(Traum)

JUST A CLOSER WALK/ALEY (I'M)—3:37
(Lammin—McCartney)

HANDSHAKE™
RECORDS AND TAPES

DEBRA DEJEAN

4W8 70072
(4W8 70072 AS)
℗ 1981 HANDSHAKE RECORDS, INC.

STEREO
33⅓ RPM
Time: 5:14

GOOSEBUMPS

Terry Britten & B.A. Robertson

Cookaway Music/United Artists Music (ASCAP)

PRODUCED BY BO BOHANNON & CARL MARSH

UNAUTHORIZED DUPLICATION PROHIBITED BY LAW

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NETWORK
MCA RECORDS
MCA-23570
MCA 4890
SIDE 1
12" 33 1/3 R.P.M.
IRD
OUT OF DANGER (Extended Version) 9:45 ASCAP
(V. Brantley-R. Timas)
PRODUCED BY RICK TIMAS AND VINCENT BRANTLEY
FOR NEW GENERATION PRODUCTIONS
Remixed by Louil Silas, Jr.
Remix Engineer: Taavi Mote
Original version appears on the MCA LP,
MCA-5631, "Making Headlines"
New Generation Music
℗ 1985 MCA Records, Inc.
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NETWORK
MCA RECORDS
MCA-23570
MCA 4891
SIDE 2
12" 33 1/3 R.P.M.
OUT OF DANGER (Radio Edit) 5:10 ASCAP
OUT OF DANGER (Instrumental) 5:26 ASCAP
OUT OF DANGER (A Cappella) 5:26 ASCAP
PRODUCED BY RICK TIMAS AND VINCENT BRANTLEY
FOR NEW GENERATION PRODUCTIONS
Remixed by Louil Silas, Jr.
Remix Engineer: Taavi Mote
Original version appears on the MCA LP,
MCA-5631, "Making Headlines"
New Generation Music
℗ 1985 MCA Records, Inc.
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RECORDS INC.

SL 14586
(SL 14586 SA)

SIDE 1
33 1/3 RPM

The
VOICES OF UNITY

1. I'M HEAVEN BOUND
2. HALLELUJAH
3. IT WAS LOVE
4. HE'S ABLE

℗ 1981 - Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc. N Y N Y

RECORDS INC.

SL 14586
(SL 14586 SB)

SIDE 2
33 1/3 RPM

The
VOICES OF UNITY

1. JESUS HAS REALLY GOT A HOLD ON ME
2. THE SOLID ROCK
3. CHANCES COME AROUND
4. JESUS SAVES

℗ 1981 - Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc. N Y N Y

33⅓ R.P.M.

COLUMBIA

CHILDREN'S RECORD LIBRARY

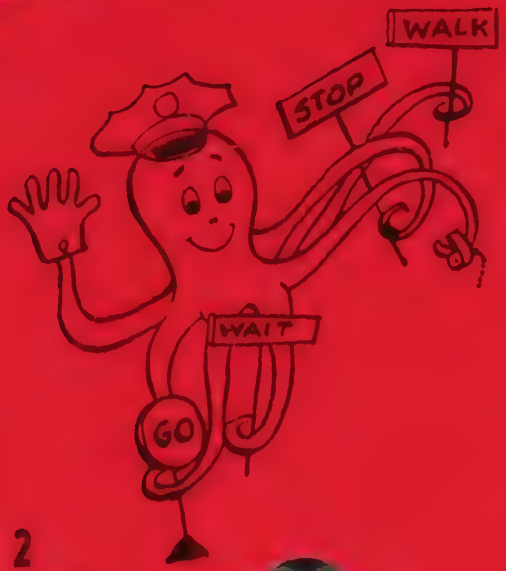
SIDE 1
CR 21511
XLP 137134

Written by:
Barbara Hazen,
John Stratford
Cherney Berg,
Musical direction:
Jim Timmens
Voices of:
Carole Danell,
Norman Rose,
Owen Jordan

ALL ABOUT
VOLUME III

1. WHO'S POLITE!
2. OINKS ARE FOR PIGS
3. LICK A PICKLE

℗ COLUMBIA MARCAS REG. PRINTED IN U.S.



33⅓ R.P.M.

COLUMBIA

CHILDREN'S RECORD LIBRARY

SIDE 2
CR 21511
XLP 137135

Written by:
Virginia Mueller,
Barbara Hazen,
Jean Foster
Voices of:
Gilbert Mack,
Shirley Brown

ALL ABOUT

VOLUME III

4. I FOUND A SOUND
5. BERTIE'S LITTLE BROTHER
6. TRAFFIC OCTOPUS

® COLUMBIA MARCAS REG. PRINTED IN U.S.

CELENA DUNCAN

Produced by Andy Hill for
Big Note Music Productions Ltd.

RCA

STEREO
RCAT 156
(PC 5432)
RCAT 156 A$
(PC 5432 A)
℗ 1981
RCA Ltd.

45 RPM

SHINE ON

(Hill, Martin) Paper Music Ltd./
Big Note Music

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CELENA DUNCAN

Produced by Dennis Weinreich

RCA

STEREO
RCAT 156
(PC 5432)
RCAT 156 B§
(PC 5432 B)
℗ 1981
RCA Ltd.

45 RPM

YOU'VE GOT THE LOVE I NEED (Martin Tayler)

Havensongs Music

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LIFETIME
Recordings
ROCHESTER, N. Y.
GOODWILL
45 RPM STEREO
SIDE ONE 3:06
Lee Music
BMI
6061-31A
COMIN' HOME TO SAY GOODBYE
CLUTTERBUCK, LAMAY, AND KENNEDY
(Joe Lamay)

LIFETIME
Recordings
ROCHESTER, N. Y.

45 RPM STEREO
SIDE TWO 3:58

Tro-Essex Music
Int., Inc. ASCAP
6061-31B

STREETS OF LONDON

CLUTTERBUCK, LAMAY, AND KENNEDY

(Ralph McTell)

OXFORD
RECORDS
Side A.
45 RPM
F8OW-7374
I'VE BEEN WITH JESUS
THE MUSICAL MESSENGERS
of Saratoga, Indiana
(Powers - Castle Party)
Howard Castle, Guitar
Irene Powers, Piano

OXFORD
RECORDS
Side B.
45 RPM
F8OW-7375
PEACE LIKE A RIVER
THE MUSICAL MESSENGERS
of Saratoga, Indiana
(Powers - Castle Party)
Howard Castle, Guitar
Irene Powers, Piano

Tiếng hát

THANH LAN

TÌNH KHÚC THÁNG SÁU

SAIGON PRODUCTION 11

Tiếng Hát

Thanh Lan

FACE A:

Tháng Sáu Trời mưa
Mùa Thu cho em
Nửa hồn thương đau
Lá thư
Thu vàng

THANH LAN
THANH LAN
THANH LAN
THANH LAN
THANH LAN

FACE B:

Mộng ban đầu
Nước mắt lòng lạnh
Mùa thu trong mưa
Tội dưa em sang sông
Tan tác

THANH LAN
THANH LAN
THANH LAN
THANH LAN
THANH LAN

Tiếng Hát THANH LAN

SIDE A

• Tháng Sáu Trời Mưa	*Thanh Lan*
• Mùa Thu Cho Em	*Thanh Lan*
• Nửa Hồn Thương Đau	*Thanh Lan*
• Lá Thu	*Thanh Lan*
• Thu Vàng	*Thanh Lan*

SIDE B

• Nắng Chiều	*Thanh Lan*
• Mùa Thu Trong Mưa	*Thanh Lan*
• Tôi Đưa Em Sang Sông	*Thanh Lan*
• Tan Tác	*Thanh Lan*
Hòa Tấu	

TÌNH KHÚC THÁNG SÁU

THANH LAN

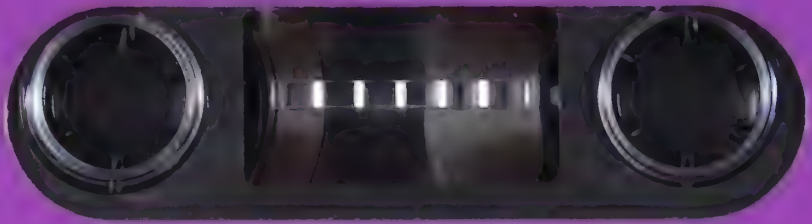
SAIGON PRODUCTION 11

A

âm thanh nổi

THANH LAN

SAIGON PRODUCTION 11



B

âm thanh nổi

大悲神咒

上海佛學書局監制發行
上海聲像出版社

大悲神咒

上海佛學書局監制發行

上海聲像出版社

大悲神咒

J－2106

大悲神咒

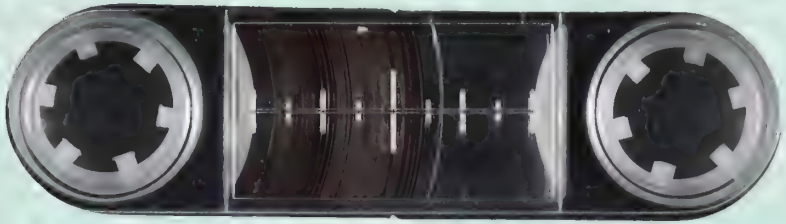
監制：周家俊　吳伯玫　責任編輯：薛影　封面設計：薛影

ISRC　CN－E04－93－0034－0/A • G4

生產許可證：(XK29－006－0037)

— 大悲神咒 —

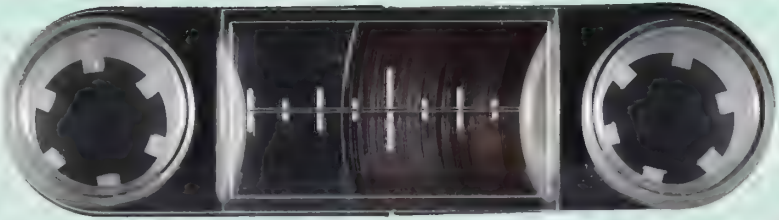
A



上海佛學書局監制發行　　上海聲像出版社

— 大悲神咒 —

B



J－2106

ISRC－CN－E04－93－0031－0 A • G4

Nhạc Mới 3

BEST OF DUC HUY 1

NM

DIGITAL MIX

NHẠC MỚI 3 BEST OF DUC HUY 1

1 em đi*
nếu xa nhau
yêu em dài lâu
mùa thu ru em
tình yêu lần cuối

2 xin một ngày mai có nhau
đường xa tới mùa
và tôi cũng yêu em
khóc một giòng sông
đỗ quyên hường

Nhạc Mới 3

BEST OF DUC HUY 1

NM

DIGITAL MIX

ĐÃ PHÁT HÀNH

Nhạc Mới 1

Cassette:
NGƯỜI TÌNH TRĂM NĂM
tiếng hát Đức Huy

Compact Disc:
NGƯỜI TÌNH TRĂM NĂM

Nhạc Mới 2
Cassette:
TENDER DREAM
nhạc hòa tấu với những sáng tác mới 1990 của Đức Huy

Nhạc Mới 3
Cassette:
Best of ĐỨC HUY 1
10 sáng tác nổi tiếng nhất của Đức Huy — hòa âm và thâu âm mới

SẼ PHÁT HÀNH

Compact Disc:
TENDER DREAM

Compact Disc:
Best of ĐỨC HUY 1

Tuyển Tập:
TÌNH CA ĐỨC HUY
20 sáng tác nổi tiếng nhất của Đức Huy trong 20 năm qua với hợp âm guitar

Thực Hiện:
NHẠC MỚI PRODUCTIONS
Hòa Âm và Phối Khí:
PETER SIEBERT & ĐỨC HUY
Phòng Thâu:
ECHO SOUND STUDIO
Mix: BOB DRAKE & ĐỨC HUY
Tất Cả Nhạc và Lời: ĐỨC HUY
(*EM ĐI: Đức Huy & Phũ Du)
Hình Bìa: THÁI TÀI
In Loạt: EASTWEST PRINTING

Xin liên lạc:

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San Jose, CA 95161
(408) 262-0938

hoặc:

LOOP 1 CD SERVICES
(714) 898-4967

Nhạc Mới 3

BEST OF DUC HUY 1

1 *em đi**
nếu xa nhau
yêu em dài lâu
mùa thu ru em
tình yêu lần cuối

2 *xin một ngày mai có nhau*
đường xa ướt mưa
và tôi cũng yêu em
khóc một giòng sông
đỗ quỳnh hương

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ATC-9540

DOLBY SYSTEM

0 7822-19540-4

GIL SCOTT-HERON
REAL EYES

ARISTA
RECORDS AND TAPES

ATC
9540

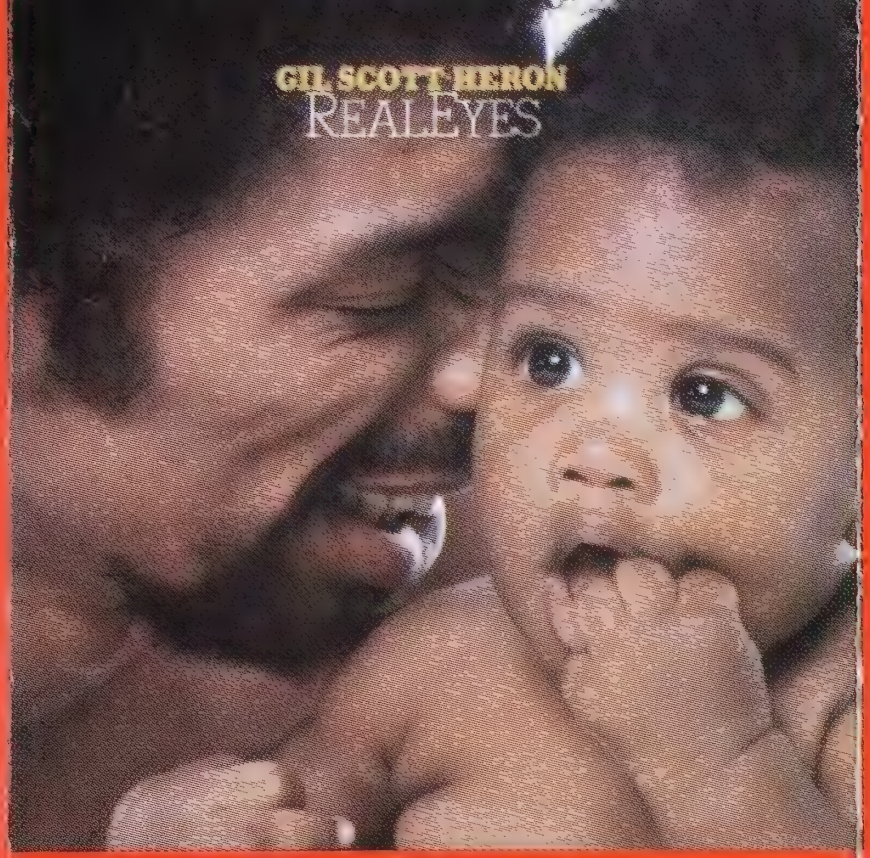
GIL SCOTT-HERON
REAL EYES

ARISTA
RECORDS AND TAPES

1 The Train From Washington
Not Needed
Waiting For The Axe To Fall
Combinations

2 Legend In His Own Mind
You Could Be My Brother
The Klan
Your Daddy Loves You
(For Gia Louise)

ARISTA RECORDS, INC. 6 West 57th Street, New York, N.Y. 10019



ATC-9540

DOLBY SYSTEM

0 7822-19540-4

GIL SCOTT-HERON
REAL EYES
ARISTA
RECORDS AND TAPES

SIDE 1 TIME: 17:11

The Train From Washington
Not Needed
Waiting For The Axe To Fall
Combinations

SIDE 2 TIME: 18:08

Legend In His Own Mind
You Could Be My Brother
The Klan*
Your Daddy Loves You (For Gia Louise)

All selections written by Gil Scott-Heron
except *written by A.& D. Gray
Produced by Gil Scott-Heron and
Malcolm Cecil for Spice Inc.

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The Train From Washington ▪ Not Needed ▪
Waiting For The Axe To Fall ▪ Combinations
℗ & © 1980 Arista Records, Inc.

ATC
9540
MFG.
U.S.A.

1

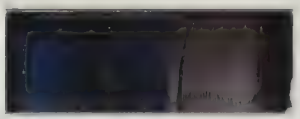
GIL SCOTT-HERON
REAL EYES

DOLBY SYSTEM

ARISTA
RECORDS AND TAPES

Legend In His Own Mind ▪ You Could Be My Brother ▪
The Klan ▪ Your Daddy Loves You (For Gia Louise)
℗ & © 1980 Arista Records, Inc.

ATC
9540
MFG.
U.S.A.



2

DOLBY SYSTEM

GIL SCOTT-HERON
REAL EYES

ARISTA
RECORDS AND TAPES

SIDE I

INTRODUCTION
Rev. O.C. Morgan
Shreveport, La.

Sermon: **LOVE IN ACTION** (23:46)
Rev. Willie Morganfield

SIDE II

Sermon: **LOVE IN ACTION** (Pt. 2) (3:37)
Rev. Willie Morganfield

PRECIOUS LORD (4:48)

WHAT IS THIS (8:40)

SIDE I

INTRODUCTION
Rev. O.C. Morgan
Shreveport, La.

Sermon: **LOVE IN ACTION** (23:46)
Rev. Willie Morganfield

SIDE II

Sermon: **LOVE IN ACTION** (Pt. 2) (3:37)
Rev. Willie Morganfield

PRECIOUS LORD (4:48)

WHAT IS THIS (8:40)

Testament Records

LOVE IN ACTION

Rev. Willie Morganfield

CREDITS

Engineer:	C.J. Hill of C.J's Production
Cover Design:	Chambers Arts & Design's
Producer:	Herman Finley
Sermon Preached At:	Bright Star Baptist Church 223 E. 78th St. Shreveport, LA 71106 Rev. John H. Maple - Pastor

MUSICIANS

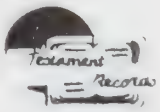
Herman Finley - Piano
Carlette Smith & Michael Harris Organ
Timothy Nash - Drums
Herman Finley - Synthesizer
C.J. Hill - Bass

© Ⓟ 1988 TESTAMENT RECORDS

INTRODUCITON

Rev. O.C. Morgan - Shreveport, LA

Sermon: **LOVE IN ACTION** (23 46)



A

REV. WILLIE MORGANFIELD

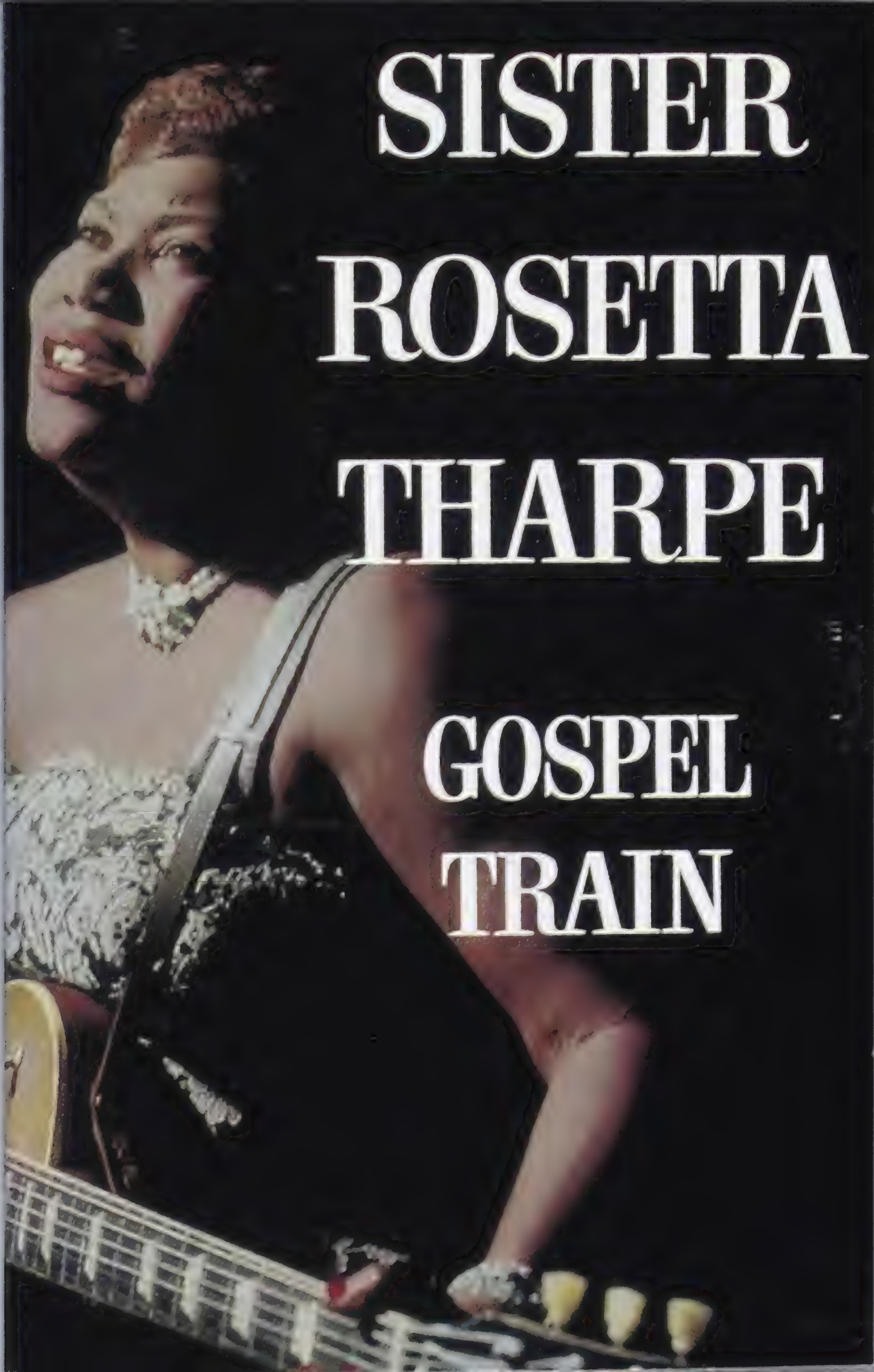
Sermon: **LOVE IN ACTION** (Pt 2) (3:37)

PRECIOUS LORD (4:48)

WHAT IS THIS (8:40)

B

REV. WILLIE MORGANFIELD


SISTER
ROSETTA
THARPE
GOSPEL
TRAIN

SISTER ROSETTA THARPE

GOSPEL TRAIN

841 134-4

LECTION

SIDE A

Jericho • When They Ring The Golden Bell
Two Little Fishes, Five Loaves Of Bread • Beams Of Heaven
Cain't No Grave Hold My Body Down • All Alone

SIDE B

Up Above My Head There's Music In The Air
I Shall Know Him • Fly Away • How About You
Precious Memories • 99 1/2 Won't Do

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0 422-841134-4 1

0501

DOLBY SYSTEM
DOLBY HX PRO

PolyGram

If one were to attempt to delve way back in American history to find the roots of our folk music, the digging would sooner or later come up with "gospel" singing. For that is music of a deep rooted folk tradition which goes way back into other and somewhat more obscure times and places. Not long after the original Thirteen Colonies revolted and won their freedom, "revolt" emotions held sway even in the churches and the people started to turn from their stringent church ways by merely adapting the popular tunes and rhythms into secular music. The result was heightened religious fervor. And in the first 25 years of the 19th Century the Negro Protestant churches went through another religious revival which, again, had its effect on and was affected by the secular "folk" music.

So it has been throughout the history of the Protestant churches — the folk music became the secular music and the secular music, at the same time, became part of the folk traditions. This intertwining of religion with popular tunes and tempo was most evident in the Negro churches.

In more recent times, gospel singers have brought the modern musical instruments into the churches and with them, the jazz and blues sounds.

One of the all-time great exponents of the "gospel" song is, of course, Sister Rosetta Tharpe. Ths wonderful revival singer of the Pentecostal or Holiness congregations has taken her music into revival meetings and other church services across the country for years — and she has always attracted and held spellbound the packed meeting places. Rosetta Tharpe has proven, a thousand times over, that she has a greater hold on her audience, a deeper feeling for the music and words and a more powerful ability to present gospel music than anyone else who has ever played the "church circuit." That tremendous appeal has been strong enough to bring 25,000 people to a single gospel concert.

For Rosetta Tharpe, the music and the feeling came "naturally." Even before she took her first infant steps, her musical education was steeped in the gospel songs. The Cotton Plant, Arkansas, youngster was the daughter of a woman who spent a good portion of her time in preaching to Pentecostal congregations. By the time Rosetta was six years old she had already learned to play the guitar. It was in Chicago when the six year old singer made her "debut" before a congregation of 1,000 people. From that time on, Rosetta, and those around her, knew that she had found her true calling — and she has rarely strayed from her chosen work.

At one time, however, Rosetta Tharpe sang with Lucky Millander's band and played her music in such smart locations as Cafe Society in New York. That she was a great success would have been obvious to all who had ever heard her sing and play her steel-bodied guitar. But Rosetta never felt right in the night club scene and it wasn't long before she was back on the road touring the churches and delivering her gospel message in that all-powerful way of hers.

In this first collection of Sister Tharpe's gospel music will be found some traditional sense. The power of all, however, is derived from the basic message and the striking voice of Sister Rosetta.

Musically, then, this collection will intrigue even the severest critics. The religious values are best described in a well-known quotation from John Wesley, the Methodist divine, who said, "Why should the devil have all the good tunes?"

1989: Executive Producer: Raina Bundy

Remastered by Tom Coyne
at Hit Factory, NYC

SISTER ROSETTA THARPE
GOSPEL TRAIN

JERICHO (2:02) • WHEN THEY RING THE GOLDEN BELL (2:31) • TWO LITTLE FISHES, FIVE LOAVES OF BREAD (2:26) • BEAMS OF HEAVEN (3:23) • CAIN'T NO GRAVE HOLD MY BODY DOWN (2:28) • ALL ALONE (2:39)

SIDE 1

841 134-4

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LECTION 12

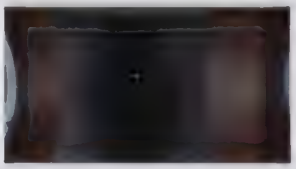
DOLBY SYSTEM
DOLBY NR PRO

PolyGram

SISTER ROSETTA THARPE
GOSPEL TRAIN

UP ABOVE MY HEAD THERE'S MUSIC IN THE AIR (2:27) • I SHALL KNOW HIM (2:29) • FLY AWAY (2:26) • HOW ABOUT YOU (3:31) • PRECIOUS MEMORIES (2:40) • 99 1/2 WON'T DO (1:59)

SIDE 2



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LECTION

DOLBY SYSTEM
DOLBY HX PRO

PolyGram

SC-14734

SAVOY

MYRNA SUMMERS
HERE COMES THE SON

SC-14734

MYRNA SUMMERS
HERE COMES THE SON

SC-
14734

MYRNA SUMMERS
HERE COMES THE SON

SIDE ONE
YOU DON'T HAVE NOTHING, IF YOU
DON'T HAVE JESUS
REACH MY GOAL
HERE COMES THE SON
WALK IN THE SPIRIT
ANGELS KEEP WATCHING OVER ME

SIDE TWO
NO NOT ONE
GLORIFY HIS NAME
I COULDN'T KEEP IT TO MYSELF
MERCY
OH HOW I LOVE JESUS

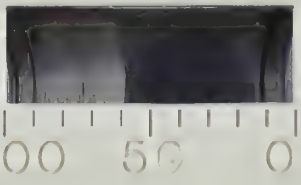
℗1986 Savoy Records, Inc.
P.O. Box 279
Elizabeth, New Jersey 07207

MYRNA SUMMERS

HERE COMES THE SON

YOU DON'T HAVE NOTHING, IF YOU DON'T HAVE JESUS •
REACH MY GOAL • HERE COMES THE SON • WALK IN THE SPIRIT •
ANGELS KEEP WATCHING OVER ME

SC
14734



SIDE
ONE

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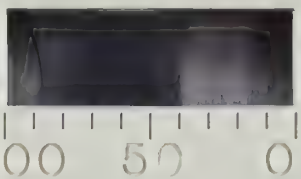
MYRNA SUMMERS

HERE COMES THE SON

NO NOT ONE • GLORIFY HIS NAME • I COULDN'T KEEP IT
TO MYSELF • MERCY • OH HOW I LOVE JESUS

SC 14734



SIDE TWO

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ST. PAUL'S COLLEGE CHOIR

Lawrenceville, Virginia

ST. PAUL'S COLLEGE CHOIR

Side A

1. In Dat Great Gettin' Up Mornin'
   (Arr. by J. Hairston) Harold Troy, Soloist
2. Soon-Ah Will Be Done
   (Arr. by William L. Dawson)
3. An' I Cry
   (Arr. by Noah Ryder) Aldora Greene & Barbara Gilbert, Soloists
4. Po' ol' Laz'urs
   (Arr. by John W. Work) Hawthorne Faison, James Hill, Lois Clark and Robert Underwood, Soloists
5. Let Us Break Bread Together
   (Arr. by Noah Ryder)

Side B

1. Roll, Jordan, Roll
   (Arr. by Ruth H. Gillum) Barbara Gilbert, Soloist
2. My Lord, What A Morning
   (Arr. by Harry T. Burleigh)
3. Poor Me
   (R.N. Dett) Wm. H. Foreman, Soloist
4. My Shepherd Will Supply My Need
   (Arr. by Virgil Thompson)
5. Lord, I'm Out Here On Your Word
   (Arr. by John W. Work) Harold Troy, Soloist
6. Everytime I Feel The Spirit
   (Arr. by Wm. L. Dawson) Robert Underwood & Wm. Foreman, Soloists

IN DAT GREAT GETTIN' UP MORNIN' • SOON-AH WILL BE DONE • AN' I CRY • PO' OL' LAZ'URS • LET US BREAK BREAD TOGETHER

Side A

ST. PAUL'S COLLEGE CHOIR

Lawrenceville, Virginia

ROLL, JORDAN, ROLL • MY LORD, WHAT A MORNING •
POOR ME • MY SHEPHERD WILL SUPPLY MY NEED •
LORD, I'M OUT HERE ON YOUR WORD •
EVERYTIME I FEEL THE SPIRIT

Side
B

ST. PAUL'S COLLEGE CHOIR

Lawrenceville, Virginia

NGỌC LAN & DON HO

Comme Toi

NGỌC LAN & DON HO

Comme Toi

136

COMME TOI

136

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- Giáng Ngọc 90: *Lối Về Đất Mẹ*
- Giáng Ngọc 91: *Nữa Đêm Ngoài Phố*
- Giáng Ngọc 92: *Vỹ Dạ Đò Trăng*
- Giáng Ngọc 93: *Nếu Em Về Bên Nhau*
- Giáng Ngọc 94: *Ru Ta Ngậm Ngùi*
- Giáng Ngọc 95: *Dạ Vũ Mừng Xuân*
- Giáng Ngọc 96: *Crazy For You*
- Giáng Ngọc 97: *Tình Sầu Biên giới*
- Giáng Ngọc 98: *Tôi Đi giữa Hoàng Hôn*
- Giáng Ngọc 99: *Hoa Sứ NHà Nàng*
- Giáng Ngọc 100: *Dạ Vũ Bebop-Cha Cha Cha*
- Giáng Ngọc 101: *Trong Tâm Mắt Đời*
- Giáng Ngọc 102: *Top 40-Lost In Your Eyes*
- Giáng Ngọc 103: *Mảnh Tình Thương*
- Giáng Ngọc 104: *Bên Đời Hiu Quạnh*
- Giáng Ngọc 105: *Nhạc HòaTấu Khiêu Vũ*
- Giáng Ngọc 106: *Thiên Trang Đặc biệt*
- Giáng Ngọc 107: *Hãy Yêu Nhau Đi*
- Giáng Ngọc 108: *Khúc Hát Ân Tình*
- Giáng Ngọc 109: *Người Đi Qua Đời Tôi*
- Giáng Ngọc 110: *Dấu Chân Kỷ Niệm*
- Giáng Ngọc 111: *Dân Ca Ba Miền*
- Giáng Ngọc 112: *Tình Lỡ*

HIFI STEREO

136

Thực hiện:
LÊ BÁ CHƯ
Hòa âm:
THANH LÂM & TRÚC HỒ
Phòng thâu:
JOHN STUDIO
Hình bìa:
Ca sĩ DON HO
Photo by:
LƯ HUỲNH

Tổng phát hành
LÊ BÁ CHƯ

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COMME TOI

NGỌC LAN & DON HO

MẶT A:

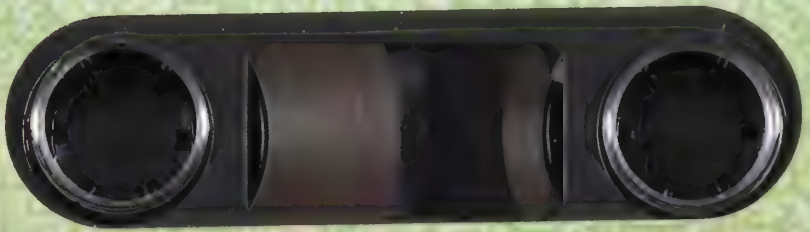
1. COMME TOI	Ngọc Lan & Don Ho
2. WHEN YOU GO TO SAN FRANCISCO	Don Ho
3. LỜI (Chung)	Ngọc Lan
4. PAPA	Don Ho
5. APRÈS L'ORAGE	Ngọc Lan

MẶT B:

1. LOVE ME! PLEASE LOVE ME!	Don Ho
2. TÌNH YÊU ĐÔ	Ngọc Lan & Don Ho
3. SEALED WITH A KISS	Don Ho
4. EM ĐÃ YÊU	Ngọc Lan
5. ĐIỆN THOẠI TỚI EM	Don Ho

COMME TOI

136



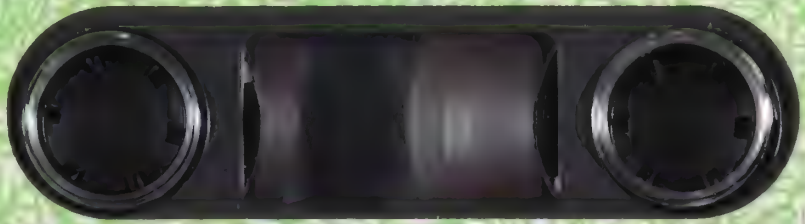
SIDE
A
STEREO

NGOC LAN & DON HO

Lê Bá Chư

Trung Tâm Giáng Ngọc

SIDE *B*



STEREO

9551 Bolsa Ave. Suite D & E Westminster, CA 92683
Tel: (714) 531-2246 & (714) 963-8781

VOL. 3

RARE AND UNRELEASED

GROUP HARMONY GEMS

CITY SOUNDS
CS103

FEATURING:

- JIMMY PIPKIN & THE GALLAHADS
- THE IMPACTS
- THE CONNOTATIONS
- THE STEREOS
- DION
- FARREL AND THE FLAMES

AND MANY MORE!

RARE AND UNRELEASED GROUP HARMONY GEMS

RARE AND UNRELEASED GROUP HARMONY GEMS

CITY SOUNDS

COMPACT disc DIGITAL AUDIO

VOLUME 3

1. **Burning Love** - Love Lords (1962)
2. **With All My Heart** - Billboards (1961)
3. **Around The World** - Billboards (1961)
4. **This Letter To You** - Jimmy Pipkin & The Gallahads (1962)
5. **I Found A Love** - Hilites (1954)
6. **ZanZee** - Hilites (1954)
7. **Holly** - 4 Cheers (Unreleased (1958)
8. **We Go Together** - High Seas (1960)
9. **That's My Desire** - Dion & Group (Live, Unreleased Acappella 1992)
10. **Soup** - Impacts (1958)
11. **Now Is The Time** - Impacts (1958)
12. **Dreams And Memories** - Farrel And The Flames (1961)
13. **Lonely City** - Debonairs (Unreleased 1959)
14. **Echoes Of My Heart** - Stereos (1962)
15. **Do You Close Your Eyes** - Josh White Jr. (1959)
16. **Rumors** - Brightones (1964)
17. **Come Out Tonight** - Tony La Marr (1960)
18. **Oh My Love** - MurFresboro (1959)
19. **Two Hearts Fall In Love** - Connotations (1962)
20. **Please Be My Love** - Lanes (Unreleased 1956)
21. **Why Do Fools Fall In Love** - Eddie Hollman (1960)
22. **Never Let Me Go** - Eddie Hollman (1960)
23. **The Wonder Of Love** - Holidays (1958)
24. **I'm Not Ashamed** - Holidays (1958)

VOLUME 3

1. Burning Love - [illegible] (1962)
2. With All My Heart - [illegible] (1961)
3. Around The World - [illegible] (1961)
4. This Letter To You - [illegible] (1962)
5. I Found A Love - [illegible] (1954)
6. ZanZee - [illegible] (1954)
7. Holly - [illegible] (Unreleased 1958)
8. We Go Together - [illegible] (1959)
9. That's My Desire - [illegible] (Live, Unreleased Acappella 1962)
10. Soup - [illegible] (1958)
11. Now Is The Time - [illegible] (1960)
12. Dreams And Memories - [illegible] (1961)
13. Lonely City - [illegible] (Unreleased 1959)
14. Echoes Of My Heart - [illegible] (1962)
15. Do You Close Your Eyes - [illegible] (1959)
16. Rumors - [illegible] (1964)
17. Come Out Tonight - [illegible] (1960)
18. Oh My Love - [illegible] (1960)
19. Two Hearts Fall In Love - [illegible] (1962)
20. Please Be My Love - [illegible] (unreleased 1960)
21. Why Do Fools Fall In Love - [illegible] (1960)
22. Never Let Me Go - [illegible] (1960)
23. The Wonder Of Love - [illegible] (1960)
24. I'm Not Ashamed - [illegible] (1960)

Made in Germany

CITY SOUNDS
CS103

7 24075-9010-2 3

Rare and Unreleased Group Harmony Gems Vol.3 CS103

Rare and Unreleased Group Harmony Gems Vol.3 CS103

CITY SOUNDS
CS118

VOL. 14

RARE AND UNRELEASED

GROUP HARMONY GEMS

FEATURING!

THE EMERALDS
THE YOUNGSTERS
THE PASTELS
THE CLICKETTES
THE TRAVELERS
THE NOBLES

AND MANY MORE!

RARE AND UNRELEASED GROUP HARMONY GEMS

VOL. 14

CITY SOUNDS
CS118

VOLUME 14

RARE and
UNRELEASED
Group Harmony
GEMS

CITY SOUNDS
CS113

1. Zoom Zoom Zoom • The Reminiscents • '63
2. Emotionally You • The Miracles • '61
3. My Love Is True • The Emeralds • '80 (Prev. Unrel.)
4. My Last Affair • The Serenaders • '62
5. Face Of An Angel • Joey Dee And The Starliters • '65
6. When Your Wedding Ring Was New • The 4-Knights • '56
7. Why Do Fools Fall In Love • The Gallahads • '61
8. Mr. Baby • Frankie Vet And Group • '65
9. Wee Hour Woman • The Dillons • '64
10. Don't Cry • The Inspirations • '58
11. Leave It To Me • The Gitans • '58
12. Desert Winds • Jose Mary And The Fashions • '58
13. I Sent A Letter To Your Heart • The Emeralds • '80 (Prev. Unrel.)
14. Those Foolish Things • The Starnes • '61
15. I'm Sorry Now • The Youngsters • '58
16. Your Candy Kisses • Faye Tolbo And The Sweet Teens • '58
17. You Don't Love Me Anymore • The Fellas • '57
18. If Fools Were • The Steppers • '58
19. My Prayer In Heaven • The Sunnies • '59 (Prev. Unrel.)
20. Why Oh Why • The Lioness • '57
21. White Rose • The Travelers • '61
22. Do You Love Me • The Nobles • '58
23. Very Serious Today • The Progressions • '65 (Prev. Unrel.)
24. Sweet Thing • The Nite Caps • '60

VOLUME 14

1. ZOOM ZOOM ZOOM - THE REMINISCENTS -
2. EMBRACEABLE YOU - THE MIRACLES -
3. MY LOVE IS TRUE - THE EMERALDS - (PREV. UNREL.)
4. MY LAST AFFAIR - THE SERENADERS -
5. FACE OF AN ANGEL - JOEY DEE AND THE STARLIGHTERS -
6. WHEN YOUR WEDDING RING WAS NEW - THE 4-KNIGHTS -
7. WHY DO FOOLS FALL IN LOVE - THE GALLAHADS -
8. MR. ECHO - FRANKIE VAL AND GROUP -
9. WINE HEAD WOMAN - THE DRIFTERS -
10. DON'T CRY - THE INSPIRATIONS -
11. LEAVE IT TO ME - THE GRIFFINS -
12. DESERT WINDS - JUNE MOY AND THE FEATHERS -
13. I SENT A LETTER TO YOUR HEART - THE EMERALDS - (PREV. UNREL.)
14. THESE FOOLISH THINGS - THE STARFIRES -
15. I'M SORRY NOW - THE YOUNGSTERS -
16. YOUR CANDY KISSES - FAITH TAYLOR AND THE SWEET TEENS -
17. YOU DON'T LOVE ME ANYMORE - THE PASTELS -
18. IF THERE WERE - THE SNAPPERS -
19. MY PRAYER TO HEAVEN - THE SUEDES - (PREV. UNREL.)
20. WHY OH WHY - THE CLICKETTES -
21. WHITE ROSE - THE TRAVELERS -
22. DO YOU LOVE ME - THE NOBLES -
23. WAY BEYOND TODAY - THE PROGRESSIONS - (PREV. UNREL.)
24. SWEET THING - THE NITE CAPS -

Faith Taylor & The Sweet Teens

CITY SOUNDS
CS118

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Rare and Unreleased Group Harmony Gems Vol. 14 CS118

Rare and Unreleased Group Harmony Gems Vol. 14 CS118

Instrumentals
Rare
Vol. 3

CAN-2303

Rare Instrum.
maxell
CD-R
E415JS4070844400A21
80 min | 700 MB
Vol. 3

CAN-2303

1) **2000 Lb Werewolf – *NEANDERTHALS***
2) **69 – *ARONDIES – Sherry 198***
3) **Apache (not) – *DAVID BOX & RAVENS(unissued)***
4) **Caravan – *BOBBY CHRISTIAN – Staphany 1833***
5) **Chicken Shot Blues – *EDDIE COCHRAN***
6) **El Rondia – *ARONDIES – Sherry 198***
7) **Funny Time – *CARNATIONS – Laurie 3163***
8) **Go Doug Go – *DOUG CLARK – Jubilee 5546***
9) **Guybo – *EDDIE COCHRAN (KELLY FOUR) Silver 1001***
10) **Hammy Blues – *EDDIE COCHRAN (Unreleased)***
11) **Heartbeat – *TEMPOS – Justice lbl***
12) **Jam Sandwich – *EDDIE COCHRAN (Unreleased)***
13) **Malaguena – *ROY CLARK – Capitol 5565***
14) **Midnight Moover Groover – *CRAWFORD BROTHERS – Aladdin 3375***
15) **Overdue Blues – *ROY CLARK – Cap 5564***
16) **Rampage – *THE WEEKENDERS – Dome lbl***
17) **Shades – *ARDONDIES – Sherry lbl***
18) **Strollin' Guitar – *EDDIE COCHRAN – Silver 1004***
19) **Summertime Rock – *RODNEY & BLAZERS – Kampus 100***
20) **Sunday Stroll – *HONORABLES – Honor 102***
21) **The Chicken Back – *CURIOS – Curio 102***
22) **The Cruel Surf – *DAKOTAS – Liberty 55618***
23) **The Millionaire – *DAKOTAS – Liberty 55618***
24) **Tush Hog – *ROY HEAD – Back Beat 576***
25) **Wabash Blues – *AL SMITH – Abner 1014***
26) **Warpaint – *RODNEY & BLAZERS – Kampus 880***
27) **Wipeout – *TEMPOS – Justice Lbl***

RARE INSTRUMENTALS VOL.3
Made In CANADA
CAN-2303

VOL. 1 RARE AND UNRELEASED GROUP HARMONY GEMS

CITY SOUNDS

FEATURING!

THE EL VENOS
THE ACADEMICS
THE LOVE LARKS
THE ELEGANTS
THE SONICS
THE FANTASTICS

AND MANY MORE!

RARE AND UNRELEASED GROUP HARMONY GEMS

As collectors ourselves, we wish to provide the best quality available. Naturally this is not always possible, with so many master tapes being destroyed or lost. Some material, only available on demo, was so exceptional we felt this would be the only way you the collector would have an opportunity to hear these sides lost for over 30 years. We're sure you understand.

Thanks!
City Sounds

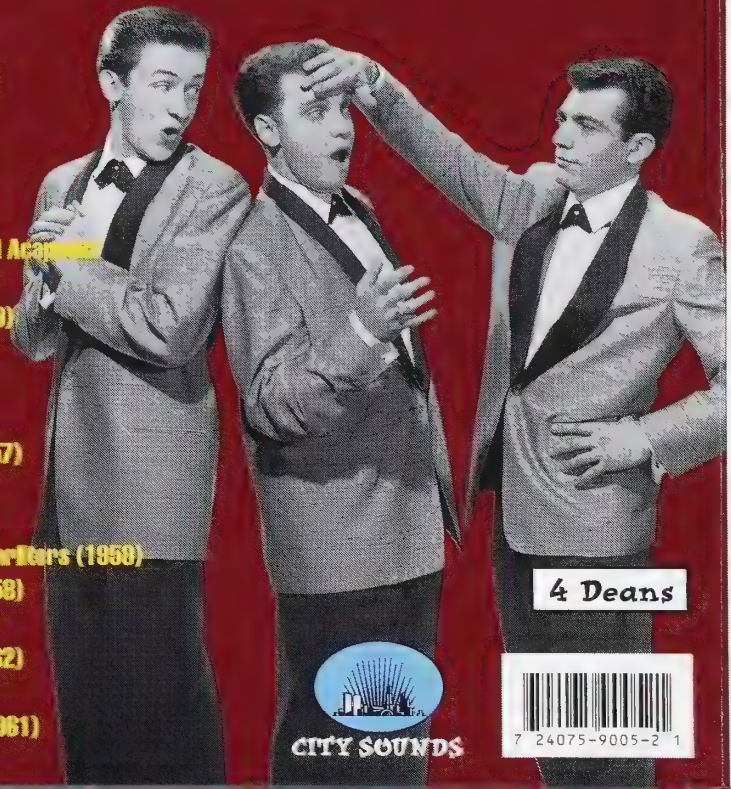
RARE AND UNRELEASED
GROUP HARMONY GEMS
CITY SOUNDS
COMPACT disc DIGITAL AUDIO
VOLUME 1
1. Whenever I Get Lonely - Contenders (1962)
2. Bubble Gum Doll - Del-Larks (Unreleased Acappella from 1958)
3. The Way You Look Tonight - Lonely Guys (1958)
4. Ecstasy - Marquees (1958)
5. Teenage Joy - Royal Teentones (1959)
6. More and More - Love Larks (1957)
7. In A Dream - Sonics (Unreleased Demo 1958)
8. Tell Me Little Girl - Spices (1958)
9. Never Let You Go - Poets (1960)
10. Get Married in June - Bel Larks (1963)
11. I've Got A Girl - Capitols (1958)
12. Twinkle Little Star - The Elegants (Unreleased Acappella Original Demo 1957)
13. I Often Wonder - Academics (Unreleased 1959)
14. Snap, Crackle and Pop - Supremes (1958)
15. My Girls - Fantastics (Unreleased 1959)
16. Mr. Echo - 4 Deans (Unreleased 1958)
17. Wedding Bells - Five Secrets (Unreleased 1957)
18. Pretty Girl - Golden Bells (1959)
19. Why Should I Cry - Manhattens (1960)
20. The Girl I Walk to School - Joey Dee & The Starliters (1958)
21. Are You An Angel? - El Venos (Unreleased 1958)
22. Honest I Do - Eltones (Unreleased 1959)
23. Lonely Blue Boy - Will Wendell & Aktones (1962)
24. Chopsticks - La Salles (1958)
25. Oh Hum (The Night) - 4 Wheels (Unreleased 1961)

Rare and Unreleased Group Harmony Gems Vol. 1 CS101

VOLUME 1

1. Whenever I Get Lonely - Contenders (1962)
2. Bubble Gum Doll - Del-Larks (Unreleased Acappella from 1958)
3. The Way You Look Tonight - Lonely Guys (1958)
4. Ecstasy - Marquees (1958)
5. Teenage Joy - Royal Teentones (1959)
6. More and More - Love Larks (1957)
7. In A Dream - Sonics (Unreleased Demo 1958)
8. Tell Me Little Girl - Spices (1958)
9. Never Let You Go - Poets (1960)
10. Get Married in June - Bel Larks (1963)
11. I've Got A Girl - Capitols (1958)
12. Twinkle Little Star - The Elegants (Unreleased Acapella Original Demo 1957)
13. I Often Wonder - Academics (Unreleased 1959)
14. Snap, Crackle and Pop - Supremos (1958)
15. My Girls - Fantastics (Unreleased 1959)
16. Mr. Echo - 4 Deans (Unreleased 1958)
17. Wedding Bells - Five Secrets (Unreleased 1957)
18. Pretty Girl - Golden Bells (1959)
19. Why Should I Cry - Manhattans (1960)
20. The Girl I Walk to School - Joey Dee & The Starliters (1958)
21. Are You An Angel? - El Venos (Unreleased 1958)
22. Honest I Do - The Eltones (Unreleased 1959)
23. Lonely Blue Boy - Will Wendell & Aktones (1962)
24. Chopsticks - La Salles (1958)
25. Uh Hum (The Night) - 4 Wheels (Unreleased 1961)

Made in Germany



CITY SOUNDS

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Rare and Unreleased Group Harmony Gems Vol. 1 CS101

Dynamite Group Sounds

Dynamite Group Sounds
Cover Versions Volume 1

TITLE	GROUP	LABEL	YEAR
1. Sh-Boom	A.L.M./Jayos	Dig-LP	1957
2. Creation Of Love	Otis Williams/Charms	King-LP	1959
3. Can't Help Falling In Love	Softones	Avco	1973
4. Honey Love	Billy Storm & Group	Atlantic	1961
5. Sweet Sixteen	Platters	Mercury-EP	1957
6. Maybe You'll Be There	Hi-Lites	Dandy-LP	1962
7. I Really Love You	Willie Greene/Harrisontones	DarkHorse	1988
8. Maybe	Bobby Pedrick & Group	Verve	1966
9. Stardust	Vibrations	Okeh LP	1966
10. When You Dance	Glen Madison/Delcos	Ebony	1964
11. Whisper (You Love Me)	Jokers	Wand	1961
12. Dream	Spinners	Liberty	1961
13. Wonderful, Wonderful	Los 5	Sammy	1964
14. Teardrops Are Falling	Gems	Movie	1990
15. A Thousand Miles Away	Artists	Variety	1957
16. Wish She Was Mine	Vilons	Bim Bam Boom	1972
17. Once Upon A Time	Nick Thomas/Toppers	Topps	1961
18. You're Mine	Johnny Flamingo & Group	Caddy	1961
19. Rock-A-Beatin' Boogie	Deep River Boys	Gibralta LP	1972
20. United	Otis Williams/Charms	Deluxe	1957
21. Troubles Not At End	Cupids	Chan	1962
22. Darla, My Darlin	Academics	Ancho	1958
23. Sincerely	A.L.M./Jayos	Dig-LP	1957
24. A Kiss From Your Lips	Billy Storm & Group	Atlantic	1961
25. I Want You To Be My Girl	Teeners	Teen	1957
26. Since I Don't Have You	New Edition	MCA – LP	1984

Dynamite Group Sounds

26 Explosive
50's, 60's & 70's
Group Harmony
Sides

Cover Versions Vol. 1

Dynamite 2005

DCVS 4001

Koln, Germany

Cover Versions Volume 1

Dynamite Group Sounds

TITLE	GROUP	COVERED VERSION	
1. Sh-Boom	A.L.M./Jayos	Chords	1954
2. Creation Of Love	Otis Williams/Charms	Teenagers	1957
3. Can't Help Falling In Love	Softones	Elvis	1961
4. Honey Love	Billy Storm & Group	Drifters	1954
5. Sweet Sixteen	Platters	Sounds	1956
6. Maybe You'll Be There	Hi-Lites	L.A./Hearts	1954
7. I Really Love You	Willie Greene/Harrisontones	Stereos	1961
8. Maybe	Bobby Pedrick & Group	Chantels	1957
9. Stardust	Vibrations	Dominoes	1957
10. When You Dance	Glen Madison/Delcos	Turbans	1955
11. Whisper (You Love Me)	Jokers	Avons	1961
12. Dream	Spinners	Pied Pipers	1944
13. Wonderful, Wonderful	Los 5	Tymes	1963
14. Teardrops Are Falling	Gems	Five Wings	1955
15. A Thousand Miles Away	Artists	Heartbeats	1956
16. Wish She Was Mine	Vilons	Crests	1957
17. Once Upon A Time	Nick Thomas/Toppers	Rochell& Candles	1960
18. You're Mine	Johnny Flamingo & Group	Crickets	1953
19. Rock-A-Beatin' Boogie	Deep River Boys	Bill Haley/Comets	1956
20. United	Otis Williams/Charms	Lovenotes	1957
21. Troubles Not At End	Cupids	Penguins	1956
22. Darla, My Darlin	Academics	G-Clefs	1956
23. Sincerely	A.L.M./Jayos	Moonglows	1954
24. A Kiss From Your Lips	Billy Storm & Group	Flamingos	1956
25. I Want You To Be My Girl	Teeners	Teenagers	1956
26. Since I Don't Have You	New Edition	Skyliners	1958

Dynamite 2005 DCVS 4001 Koln, Germany

Dynamite Group Sounds Cover Versions Vol. 1 DCVS 4001

Dynamite Group Sounds Cover Versions Vol. 1 DCVS 4001

NIGHT TRAIN OF OLDIES

Volume 4

{SUPER SOUND} QUALITY

NIGHT TRAIN OF OLDIES - Volume 4

NIGHT TRAIN OF OLDIES - Volume 4 1004

NIGHT TRAIN of OLDIES

1. A Sunday Morning Love - The Chariots
2. Why Must I Love You - The Esquires
3. Are You Old Enough - The Del-Rios
4. Guiding Angel - The Colts
5. My Gloria - Lee Scott & The Windsors
6. Come Walk With Me - The Spidells
7. Pretty Little Girl - The Chimes
8. Someone Up There - Little Nate & The Chryslers
9. Girl I Love - The Glowtones
10. Two Friends - The Bob Knight Four
11. Echo In My Heart - The Stereos
12. Darling, I Want To Get Married - The Heartbeats
13. I Laughed So Hard - The Fabulous Pearls
14. Off Shore - The Cardinals
15. I'll Be Seeing You In My Dreams - The Gardenias
16. Appointment With Love - The Blue Chips
17. I'll Have Memories Of You - Arthur Lee Maye & Group
18. The Magic Kiss - The Keystoners
19. Take the Key - Richard Berry & The Pharaohs
20. Over the Rainbow - The Dials
21. Why Can't You Be True - The Jive Chords
22. The Cause of a Bad Romance - The Debonairs
23. Pearlie Mae - The Jewels
24. Beggin' For Love - The Wrens
25. My Only Desire - The Flyers
26. Romance In the Spring - The Five Roses
27. Whisper - The Nuggets
28. Arlene - The Titans
29. She's Mine All Mine - The Royal Jokers
30. Uncle Sam's Man - The Elgins

NT 1004

NIGHT TRAIN OF OLDIES - Volume 4 1004

Northern Soul Harmony Gems

Volume 1

SOUL TIME
RECORDS
CD-201
COMPACT
disc
DIGITAL AUDIO
NORTHERN SOUL HARMONY GEMS
VOLUME ONE
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Northern Soul Harmony Gems Vol. 1 CD-201

1. Stubborn Heart - Sheppards
2. Yes I Love You Baby - Dynamics
3. I Thought You Were Mine - Natural Four
4. Lonely One - Steptones
5. Time Will Change - Inverts
6. Baby I Need You - Exceptions
7. How Do You Like It - Sheppards
8. Stay On The Case - Innovations
9. I Want To Feel I'm Wanted - Frankie Beverly & Butlers
10. Nobody Loves Me Like You Do - Flamingos
11. Can't Make It Without You - Superiors
12. Love Will Conquer All - Two Plus Two
13. Under Your Spell - Paramounts
14. Set Me Free - Performers
15. Try A Little Harder - Fi-Dels
16. She's Going To Leave You - Fabulous Peps
17. Sweet & Lovely - Del-Tours
18. Your Love Has Got ME Down - Blenders
19. Savin' My Love For You - Peoples Choice
20. She Keeps Driving Me Wild - Mighty Lovers
21. Your Wish Is My Command - Inspirations
22. You Got To Steal It - Flairs
23. Hurting - Eric & The Vikings
24. If You Cant Tell Me Something Good - Mark Four
25. Stubborn Heart - Earnest Mosley & Group

SOUL TIME CD-201
MADE IN ENGLAND

Northern Soul Harmony Gems Vol. 1 CD-201

Rarest of The Rare

Soul Harmony

FISHY
#1005

Vol. 5

USA
DJ COPY
**
**
NMC
HOLLIDAY
RECORDING CO.
Produced by:
Joe Hume
Arr. & Prod. by:
Dale Warner
P&P
RECORDS

Rarest of The Rare
Soul Harmony
Vol. 5
FISHY
#1005

Rarest of The Rare

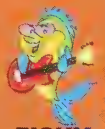
Soul Harmony

Vol. 5

1. New Creations - California
2. Chantlers - In The Beginning
3. Chants - A Lovers Story
4. Arnold Albury / Casuals - My Baby Don t Understand
5. Kenny Robinson / Chessmen - Baby Say You Love Me
6. Hollidays - Happy Young Man
7. Chris Hamilton - I've Got To Cry
8. L.S. Movement - Searching
9. Premieres - I Won t Stand In Your Way
10. Joe Brackenridge / Kascades - Girl For Me
11. Joe Brackenridge / Kascades - Sometime Baby
12. Little Jimmy Gandy - I m Not Like The Others
13. Four Below Zero - Tell Me Why
14. Joe Fisher - Last Letter Of Love
15. Fantastic Nu - Tymes - Darling
16. Exceptionals - What About Me
17. Essence - Broken Promises
18. Sonnets - Forever For You
19. Sisters From The Ghetto - What Made You Change Your Mind
20. Sandy / Pebbles - My Foolish Little Heart
21. Sheila Ferguson - Little Red Riding Hood
22. Elegants - When You re Gone Away
23. Revelons - I Fell In Love
24. Gloria / Relations - Hook, Line & Sinker
25. Onyx - Time Take Me Back
26. Equasions - It s So Hard To Say So Long

The Chants

Due to the obscurity of these tracks this collection contains songs that have been transferred from both analog tapes and vinyl sources and therefore may contain tape hiss and other anomalies



FISHY #1005

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Fishy #1005 Rarest of The Rare Soul Harmony Vol. 5

PHILADELPHIA

STREET SCENE

Best Of Philly Doo Wop

Volume II

PHILADELPHIA STREET SCENE II contains Doo Wop standards, some R & B classics and a dash of original material recorded by local Philadelphia area groups, which is certain to both entertain and stimulate the discriminating collector and enthusiast. Although sub-titled "Philly Doo Wop", many of the Groups/Members grew up on the streets of Camden, NJ. Regardless, all the groups were influenced by the same records and songs that came out during the 50's and 60's. The music bridged the gap as always, music being the universal language.

You will hear some very fine selections arranged tastefully by local vocal groups. Frankie Lafaro does some never before recorded original songs, adding musical accompaniment in his untypical diverse style. **THE FASHIONS** are not represented on this project because of untimely personnel changes.

A major talent hailing from Camden, NJ. is Harold "Tank" Leiter. He was arranger for the dynamite group, **THE BALLADEERS** and is now blending those wonderful "minor chord harmonies" for his new group, **THE PERFECTIONS**.

Frankie Pecatore of **MEMORY LANE** has a past. In the early 60's he sang as solo artist under the name of "Dean Randolph" for ABC Parmount, MGM and Chancellor.

The one song by **THE UNIQUES**, was recorded in the 70's and can be considered a lost master which Bill Hyde was able to salvage and present in this package. The group sang at the Victory Cafe in Camden, NJ. where Bill and his friends used to hang out.

GOODSTUF records

GDSF-1001 Goodstuf Discs • P.O. Box 30075 • Philadelphia, Pennsylvania 19103

PHILADELPHIA
STREET SCENE
GODSTUF records
GDSF-1001
COMPACT disc DIGITAL AUDIO
MADE IN THE USA
Best Of Philly
Doo Wop
Volume II

PHILADELPHIA STREET SCENE

1. **MY FOOLISH HEART** Bandaleers *(2:33)*
   (N. Washington & V. Young) Chappelle & Co
2. **LOVERS NEVER SAY GOODBYE** 5-3 Woodland *(2:39)*
   (Johnson & Wilson) Ivy Gee Music
3. **A QUIET PLACE** Memory Lane *(2:15)*
   (N. Meade-S. Bell) Rittenhouse Music Inc. BMI
4. **GARDEN OF LOVE*** Frankie Lafaro & group *(3:46)*
   (Frank Lafaro) Human Sparrow Music BMI
5. **COME BACK MY LOVE** Street Corner 5 *(2:12)*
   (Bobby Mansfield) Alley Music/Trio Music
6. **EEK EEK BUZZ BUZZ** The Perfections *(2:01)*
   (unknown)
7. **SINCERELY** 45 RPM *(3:03)*
   (Fuqua & Freer) Arc Music
8. **OVER THE RAINBOW*** Remember When *(2:05)*
   (Arlen-Harburg) Leo Feist - ASCAP
9. **NEVER LET ME GO** Uniques *(1:51)*
   (J. Scott) Duchess Music Corp. - BMI
10. **COME BACK TO ME*** Bandaleers *(2:01)*
    (Frank Lafaro) Human Sparrow Music - BMI
11. **IT'S SO HARD TO LAUGH** 5-3 Woodland *(2:15)*
    (Askew - Carter)
12. **MOPITTY MOPE** Memory Lane *(2:00)*
    (Bosstones -W Chatman) Wanda Pub. - BMI
13. **OVER & OVER AGAIN** Street Corner 5 *(2:58)*
    (B. Weismann, A. Weismann) ARC Music
14. **YOU DON'T UNDERSTAND*** Frankie Lafaro & group *(3:43)*
    (Frank Lafaro) Human Sparrow Music - BMI
15. **THAT'S THE WAY IT GOES** The Perfections *(2:30)*
    (M. Levy - D. Parker - R CITA) A. B. Z. Music Corp. - BMI
16. **IT'S ALL RIGHT** 45 RPM *(4:10)*
    (C. Mayfield) Curtom Pub
17. **EVERY ONCE IN AWHILE*** Bandaleers *(2:09)*
    (Arthur Holly) Hillary Music Inc. - BMI
18. **GET A JOB** 5-3 Woodland *(2:14)*
    (Beal - Edwards - Lewis - Horton) K. Williams Wildcat-BMI
19. **SO MUCH IN LOVE** Memory Lane *(2:23)*
    (Straigis - Jackson - Williams) Cameo Parkway Pub
20. **A LITTLE BIT OF SOAP** Street Corner 5 *(2:15)*
    (B. Russell) R. Mellin Inc. - BMI
21. **DOWNTOWN DARBY BLUES*** Frankie Lafaro & group *(3:23)*
    (Frank Lafaro) Human Sparrow Music - BMI
22. **GUIDED MISSLES*** The Perfections *(2:50)*
    (Alfred Gaitwood)
23. **I'M IN THE MOOD FOR LOVE** Bandaleers *(2:21)*
    (J. MC Hugh) Robbins Music Corp. - ASCAP
24. **MIO AMORE** 5-3 Woodland *(2:30)*
    (P. Wilson, N. Nelson, T. Johnson, E. Carey, J. Carey, T. Hunt) Frost Music
25. **LOVE THE ONE YOU'RE WITH*** Frankie Lafaro & group *(2:54)*
    (Stephen Stills) Gold Hill Pub

TOTAL - 67:03

* *these 8 songs contain music - all others are acappella*

Best Of Philly Doo Wop

Volume II

Goodstuf Discs • P.O. Box 30075 • Philadelphia, Pennsylvania 19103

Goodstuf records GDSF-1001

Designed and Printed by Ville Platte Tape & Disc Mfg., Ville Platte, Louisiana

GDSF-1001 PHILADELPHIA STREET SCENE II

GDSF-1001 PHILADELPHIA STREET SCENE II

1950's Rock and Roll
DANCE PARTY

50'S
DANCE PARTY
DP 2001
VARIOUS ARTISTS

1950's Rock and Roll DANCE PARTY

1. The Big Beat - Del-Vikings
2. Don't Leave Me Fannie - Royal Jokers
3. Baby Drop Top - Fabulous Pearls
4. No Sweet Lovin - Drifters
5. Don't Do It - Penguins
6. Juke Box Drive - Mitch Woods and His Rocket 88's
7. Jump and Hop - Romancers
8. Too Late - Moonglows
9. Sugar Mama - The Orbits
10. Baby, Baby, Oh My Darling - Clovers
11. Such Lovin' - The Dubs
12. Double Dealing Baby - Souvenirs
13. Cool Cool Baby - Magic Tones
14. Little Girl (I Love You Madly) - The Clefftones
15. Shivers and Shakes - Fascinators
16. Woke Up This Morning - Four Tops
17. Baby Baby Every Night - Etta James
18. Wiggie Waggie Woo - Cadets
19. Ruby Baby - Drifters
20. Rock Bottom - The Rams
21. You Tickle Me Baby - Royal Jokers
22. Sixty Minute Man - Cadets

DP 2001

DP 2001
1950's ROCK & ROLL DANCE PARTY
1950's ROCK & ROLL DANCE PARTY
DP 2001

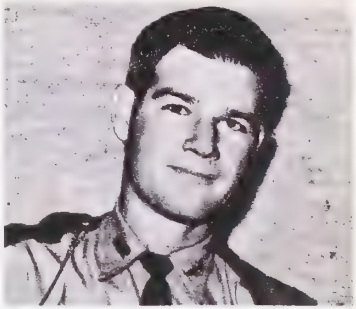
Boreson & Setterberg

RARE NOVELTY Vol. 2

Art Carney (Ed Norton)

Homer & Jethro

TROOPER JIM FOSTER



1 *A Little Beauty – ART CARNEY & Friend(Ed Norton, Jackie Gleason) Columbia 40623 2:33*
2 *Are You Ticklish – LARRY LARGE – Brunswick 55245 1:27*
3 *Classical Cluck – HEN HOUSE FIVE + TWO – WB 8102 2:09*
4 *Do The Frankie – BRIAN & GARY & THE CHAIN RATTLERS – ARV 1105 2:25*
5 *Dolly Partons Tits – McLEAN & McLEAN – Mogombo 505 1:52*
6 *Dominick The Donkey – LOU MONTE – Roulette 66 2:25*
7 *Four On The Floor & A Fifth Beneath The Seat – TROOPER JIM FOSTER – UA 844 2:37*
8 *I Got A Wife – THE MARK IV – Mercury 71403 2:01*
9 *I Want To Hold Your Hand – HOMER & JETHRO – RCA 8345 2:29*
10 *In The Mood – HEN HOUSE FIVE + TWO – WB 8102 2:38*
11 *My Boomerang Won't Come Back – GUY DRAKE UA 398 3:40*
12 *Sarah Synthia Sylvia Stout (Could Not Take The Garbage Out) SHEL SILVERSTEIN - Columbia 45772 2:43*
13 *She Loves You – HOMER & JETHRO – RCA 8345 2:19*
14 *Song Of The Sewer – ART CARNEY – Columbia 40242 2:36*
15 *Swanson, Swenson, Jenson – BORESON & SETTERBERG – Kapp 198 2:44*
16 *Tarzan – SONNY DAY & RARE BREED – Jubilee 5543 2:29*
17 *Terrorvision Time – BRIAN & GARY – ARC 1105 2:37*
18 *The Mechanical Man – BEN BOLT & THE NUTS (Teddy Randazzo) MGM 13635 2:12*
19 *The Telephone – BORESON & SETTERBERG – Kapp 198 2:40*
20 *The Three Hip Piggies – 5 ¾ YR. OLD DIAN –Veltone 712 3.00*
21 *There's A Hole In My Cigarette – SMOKEY – Cameo 254 2:12*
22 *Va Va Va Voom – ART CARNEY – Columbia 40242 2:50*
23 *Very Interesting – ARTIE JOHNSON & RUTH BUZZI – Reprise 753 1:59*
24 *Very Interesting – THE RARE SOUND – In Sound 411 1:41*
25 *What A Crazy Guy – WALLY COX – RCA 5278 2:46*
26 *When Banana Skins Are Falling – TONY RANDALL & JACK KLUGMAN – Phase 4 90016 2:42*
27 *Where's The Beef – COYOTEE McCLOUD – Passport 515 3:06*
28 *Who Stole The Keeshka – THE MATTY'S BROTHERS – Select 719 2:00*
29 *You're So Vain – TONY RANDALL & JACK KLUGMAN 3:13*

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RARE NOVELTY VOLUME 2

All tracks digitally transfered from Vinyl and processed with State of the Art Noise Elimination Technology!

- 29 Crazy Tunes
- Forgotten Gems
- Hilarious Comedy
- Rare Tracks here for the first tiime on CD

COMPACT disc

NOV - 1065

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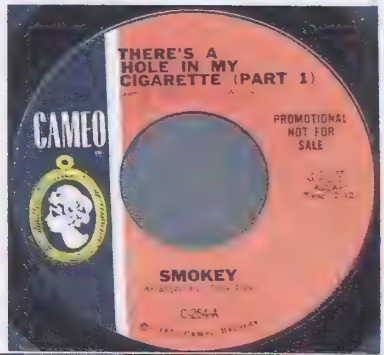

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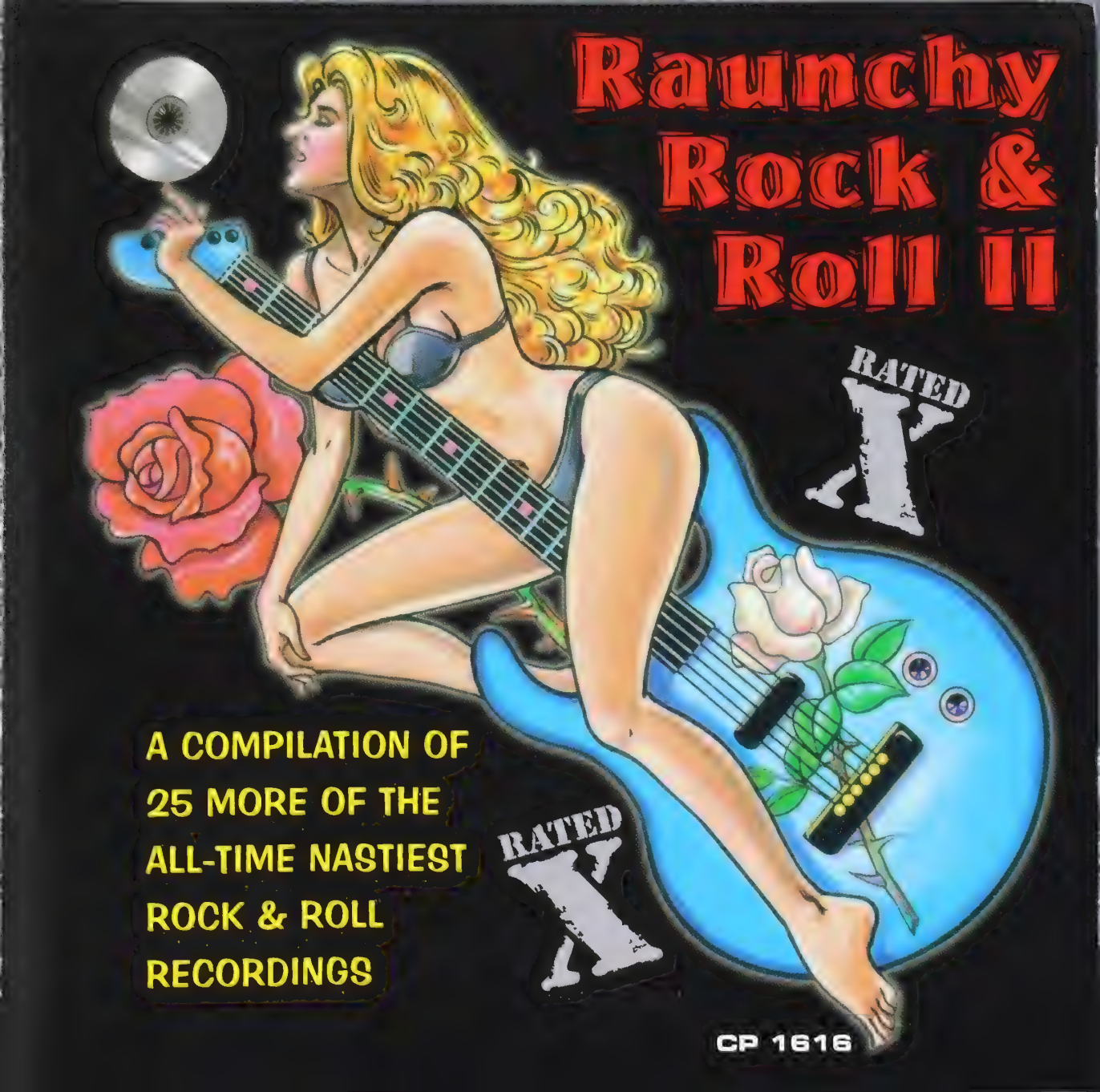
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24. **INTRODUCTION/BLUE BALLS** by Leo & The Moonlighters 2:11
25. **ROSIE, DON'T BANG THE PIANO** by John Hill 2:52

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RAUNCHY ROCK & ROLL II

25 of Northern Soul's Blue-Eyed Monsters

NORTHERN SOUL'S BLUE-EYED MONSTERS

Robert John
Del Capris
Thee Chekkers
Brothers Grimm
Eternal Flame
Magnificent Men
B.J. Thomas

1 Robert John – Raindrops, Love and Sunshine
2 Kelly Garrett – Love's the Only Answer
3 Miss D.D. Phillips – Hey Little Girl
4 The Belmonts – You're Like a Mystery
5 Rufus Lumly – I'm in Love Again
6 The Shakers – One Wonderful Moment
7 Del Capris – Hey Little Girl
8 Peggy March – If You Loved Me (Soul Coaxing-Ame Calina)
9 B.J. Thomas – I Don't Have a Mind of My Own
10 Samantha Jones – Ray of Sunshine
11 Harry Deal & the Galaxies – I Still Love You
12 Billy & the Essentials – My Way of Saying
13 Tim Tam's – Don't Say Ni
14 Thee Chekkers – Lack of Love
15 Bobby Jason – Wall to Wall Heartaches
16 The Del Counts – With Another Guy
17 The Burning Bush – Keeps on Burning
18 Cobblestone – Trick Me, Treat Me
19 The Brothers Grimm – Looky Looky
20 Lee Meza – One Good Thing Leads to Another
21 Eternal Flame – Happiness in My Heart
22 Ronnie Gaylord & Burt Holiday – Love (Where Have You Gone)
23 Esko Affair – Salt and Pepper
24 Gary Glenn & the Soul Set – Just Walk in My Shoes
25 The Magnificent Men – All Your Lovin's Gone to My Head

Northern Soul's

Soul Kitchen
SKCD - 32

COMPACT
disc
DIGITAL DATA

Blue Eyed
Monsters
Vol. 1

NORTHERN SOUL'S BLUE-EYED MONSTERS

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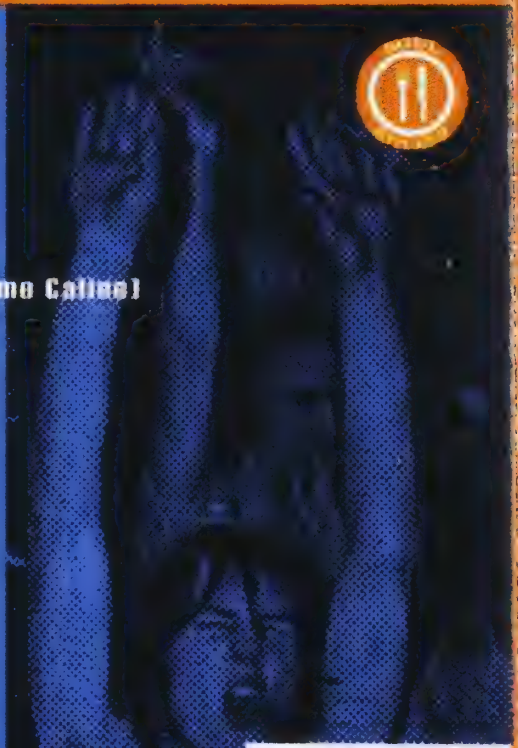

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NORTHERN SOUL'S BLUE-EYED MONSTERS
SKCD-32

Instrumentals

Rare

Vol. 1

Rare Instr.
maxell
CD-R
80 min | 700 MB
Vol. 1

RARE INSTRUMENTALS VOL 1 CAN-2301

1 SURF BUNNY – Gene Gray & Stinrays 2:29
2 CHICKEN ROCK – Scott Wood 1:51
3 CRAZY GUITAR – The Corals 2:03
4 SHADOW – The Del-Lagunas 2:41
5 STEERING WHEEL STUCK – Blasters 2:53
6 DELANO SOUL BEAT – Al Garcia 2:21
7 DIRT TRACK BOOGIE – Safaris 2:07
8 BAD RUBBER – Blasters 2:37
9 TIME TUNNEL – Del-Lagunas 2:28
10 GREY PICKER – The Wigglers 2:34
11 FLOOR BOARDING – The Safaris 1:55
12 CHOPPED AND CHANNELED – Blasters 2:13
13 MIDNIGHT FLIER – Vintage 2:02
14 BIRD WALK – The Cave 4 2:20
15 GEAR DOWN BOOGIE – Safaris 2:17
16 BLACK POOL ROCK – Mike Maxfield 2:23
17 SHUTDOWN DADDY – Safaris 2:46
18 SWITCHBLADE – Pat Wallace
19 LONG GONE – Blasters 1:16
20 SPIRIT – Mike Maxfield 3:12
21 SPEED JOCKING – Safaris 2:34
22 SPARTACUS – Mike Maxfield 2:40
23 OIL BURNER – Blasters 2:01
24 SPINOUT – Safaris 2:02
25 WHEEL SOUL – Safaris 2:34
26 EL DORADO – Vintage 2:34
27 WHEELS THEME – Safaris 1:55

The Wigglers

Made In CANADA

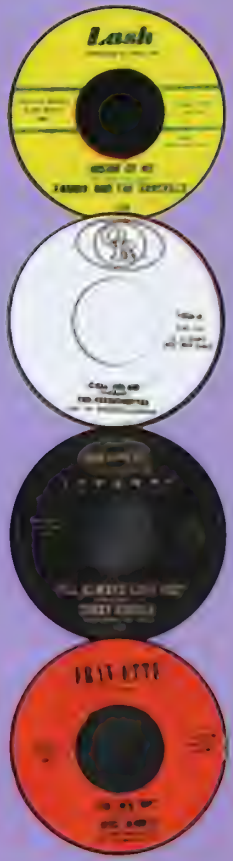
CAN-2301

RARE INSTRUMENTALS VOL 1 CAN-2301

PHILLY SOUL GIRLS VOLUME ONE

1. **Patty & The Emblems** - Mixed Up Shook Up Girl
2. **Persianettes** - Call On Me
3. **Persianettes** - It Happens Everyday
4. **Ann Byers** - Dead End
5. **Ann Byers** - Here I Am
6. **Ann Byers** - Your Love Is A Wonderful Thing
7. **Ann Byers** - I'm Not Gonna Cry Baby
8. **Fannie & The Varcels** - Inside Of Me
9. **Butterflies** - The Hard Way
10. **Honey & The Bees** - Don't Hurt Me
11. **Honey & The Bees** - Two Can Play The Same Game
12. **Honey & The Bees** - What A Lesson I've Learned
13. **Honey & The Bees** - Be Yourself
14. **Honey & The Bees** - Inside O' Me
15. **Swans** - That Guy Belongs To Me
16. **Ladybirds** - Handsome Boy
17. **Tiffany's** - I'll Stand By You
18. **Cindy Gibson / Tiffany's** - I'll Always Love You
19. **Joyce Bennett** - New Boy
20. **Kim Brown** - Listen To My Heartbeat
21. **Kim Brown** - Lonely Lonely
22. **Cindy Scott / Persianettes** - I Got News
23. **Cindy Scott / Persianettes** - What Are You Doin' To Me
24. **Cindy Scott / Persianettes** - Lazy Lover
25. **Sparkles** - And We Danced
26. **B & L Orchestra** - Call On Me Instrumental

Songs # s 6, 7, 9, 10, 15, 17, 20-24 & 25 are all previously unreleased.



PHILLY archives

PHILLY ARCHIVES P.O. Box 57050 Philadelphia, PA 19111 USA

PHILLY SOUL GIRLS VOLUME ONE
PH-3
PH 3
PHILLY SOUL GIRLS VOLUME ONE

Rare Instrumentals

Volume SIX

CAN - 2306

Made in Canada

COMPACT disc

The Best Music For Less

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1. *40 MILES OF BAD ROAD – The Vikings –Triola 07 2:21*
2. *BACARDI – The Bonnevilles – Drum Boy 101 2:34*
3. *BATTLE OF THREE BLIND MICE – Jerry & The Casuals BMG 1001 1:59*
4. *BIG GUITAR – Sam The Man Taylor – MGM 12613 2:04*
5. *BOSS – The Dialtones – Horizon 1596 2:25*
6. *CHI CHI – John Buck & The Blazers – Cadence 1359 1:58*
7. *DRAGON FLY – Thee Midniters – Whittier 503 3:05*
8. *DREAMING – The Sportsmen – A-104 1:43*
9. *ECHO EXPRESS – Bounty Hunters – Huron 22001 1:54*
10. *FORBIDDEN CITY – John Buck & The Blazers – Cadence 1359 2:00*
11. *FOREVER LONELY – The Noblemen – Profile 4012 2:37*
12. *GHOST TRAIN – The Swanks – Charm 6081 2:03*
13. *GOLDFINGER – Londonerry Strings WB 5489 2:04*
14. *GRAVEYARD – The Phantom Five – Skull no # 2:36*
15. *HOT ROD GUITAR – Charlie Ryan – 4 Star 1749 2:28*
16. *JAMBO – The Vulcans – Flick 010 1:53*
17. *KICK OUT – Safaris – Valient 6036 2:17*
18. *LEAPIN' GUITAR – The Chaparrals – Roulette 4229 1:49*
19. *LONELY SURF GUITAR – Safaris – Valient 6036 2:35*
20. *MAHARADJA – The Tramps – King 5572 2:54*
21. *MONEY & GOLD PT 2 – Teddy & The Rough Riders – Huron 22008 1:59*
22. *PATHFINDER - " " " " " Huron 22002 2:03*
23. *PLACES I REMEMBER – String-A-Longs – Atco 6694 2:12*
24. *POPI – String-A-Longs – Atco 6694 3:08*
25. *SCORPION – The Carnations – Tilt 780 2:10*
26. *SHIMMY SHUFFLE – The Vulcans – Flick 010 2:05*
27. *STAMPEDE – Scarlets – Prince 1207 1:56*
28. *THE BEE – The Sentinals – Point 107 2:08*
29. *THUNDERHEAD – Teddy & Rough Riders – Tilt 778 2:06*
30. *TOMAHAWK – Teddy & Rough Riders – Tilt 778 2:40*
31. *TOUCH CHICK – The Rockbusters – Cadence 1371 2:23*
32. *A DREAM COME TRUE – Teddy & The Rough Riders – Huron 22002 2:20*
33. *FORBIDDEN CITY – Kalasandro – WB 5194 1:45*

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Vol. 5

1 **ALL GONE** – Hugh Dixon & his Fast Guitar – Click 26 2:11
2 **AMBUSH** – The Murals (Billy Mure) Climax 110 2:08
3 **BEATNICK HOEDOWN** – King Curtis – ABC 10133 1:45
4 **BLUE STAR** – The Dakota's – DSR 821845EP 2:45
5 **BLUES TRAIN** – Jerry McGhee – Reprise 20057 2:08
6 **BREAKER** – The Polaras – Pharos 100 1:49
7 **BUGGIN'** – Virg, Murf & Prof – Decca 30612 2:35
8 **BUMBLE BEE 65'** – The Motions – Merc.74213 2:02
9 **CRICKET** – The Polaras – Pharos 100 2:33
10 **CROSSFIRE** – Rocky Curtiss & The Harmony Flames – Columbia C4-2615 2:13
11 **EARLY BIRD** – The Tornadoes – Tower 152 2:24
12 **FUNNY ONE** – Hugh Dixon– Click 26 2:02
13 **GOODBYE BO'** – The Royal Playboys – Do-De 101 2:26
14 **HAPPY HOURS** – " " " " " " 2:33
15 **KING NEPTUNES GUITAR** – King Curtis – ABC 10133 2:01
16 **MIDNIGHT SUN** – Bruno & His Bruno's Vesuvius 1042 2:26
17 **MIDNIGHT SUN** – The Five Whispers – Dolton 61 2:53
18 **MOON IN THE AFTERNOON** – " " " " " 2:00
19 **NOTIONS** – The Motions – Mercury 74213 2:16
20 **SAFARI** – Ward Darby & The Raves – Petite 501 2:19
21 **SALTY** – Tony Castle & The Raiders – Gone 5099 1:46
22 **SEE YOU IN SEPTEMBER** – The Murals (Billy Mure) – Climax 110 1:57
23 **TALES OF RAGGY TRAMLINE** –The Dakota's DSR821845EP 2:18
24 **THEME FROM SHANE** – " " " " " 2:41
25 **THREE CABALLEROS** – Santo & Johnny – Can.Am.141 1:52
26 **TIDAL WAVE** – The Royal Coachmen – GeGe 102 2:38
27 **TOO MUCH CHIANTI** – Bruno & His Bruno's – Vesuvius 1042 2:29
28 **VALENCIA** – The Dakota's – DSR821845EP 2:41
29 **WALKIN'** – Jerry McGhee – Reprise 20057 2:30
30 **WAY OUT** – Virg, Murf & The Prof. – Decca 30612 2:26
31 **WHAM O** – Ward Darby & The Raves – Petite 501 1:52

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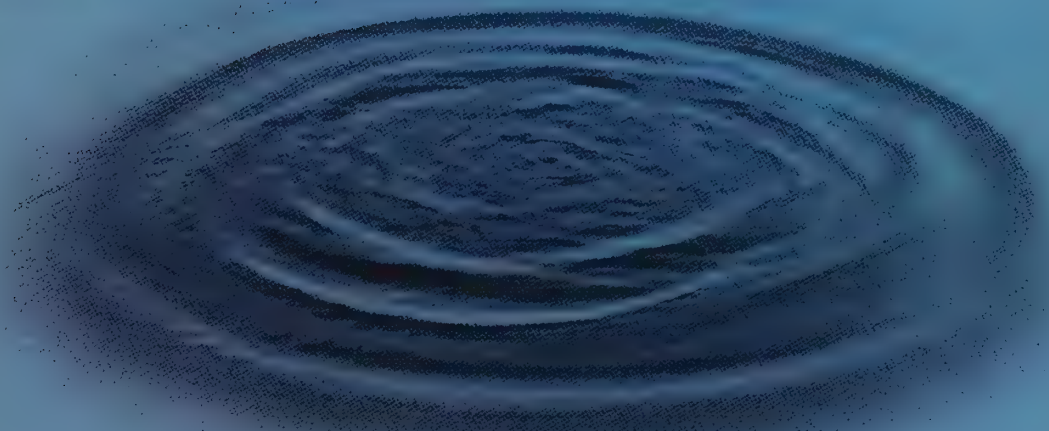

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PLUS

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with

Dr. Ron Cline

Volume I: 65/100 Features & Track 66 (song): "Faithful"

1. Kissing Cousins
2. "Buy the Soccer Balls"
3. Ron Cline's Story
4. Lunch Hour Ministry
5. Stuck in the Airport
6. The Least of These
7. "God Loves You"
8. "Am I Too Late?"
9. Death on the Tarmac
10. Stolen Movies
11. One by One
12. Red Rose
13. Monday Night Neighbors
14. Fortuitous Mistake
15. Abundant Life
16. In His Time
17. John Wesley
18. Two Weeks to Live
19. No Wimps
20. A Bridge Named Phu Ho
21. Rheumy
22. Cape Town Miracles
23. Stalin's Bibles
24. Vacationing in the Sun
25. Hepatitis
26. City of Death
27. Ransom for Many
28. Frankfurt Rendezvous
29. Anna's Studio
30. Unusual Campaign Slogan
31. Area Encounters
32. Satellite Surprise
33. Hidden Fruit
34. Making a Difference
35. Czech Mate
36. Prayer Triangle
37. New Creature
38. The KGB Connection
39. "I'm Here to Kill You"
40. A Refuge for Refugees
41. Mission Impossible
42. Radio Preachers
43. Fellow Prisoners
44. Angel Surprise
45. God of Deliverance
46. Set Free
47. Light from an Antenna
48. Never Say "Impossible"
49. Forgiven in Korea
50. Zumrad
51. Eternal Investment
52. Labor Camp
53. An Unusual Gig
54. Jesus Loves Me
55. First Grade Evangelist
56. No Place to Hide
57. Friday Night Caller
58. The Note Left Behind
59. Tool Shed Prayer
60. "It Ends Here"
61. Faces on Grapes
62. Blind Faith
63. Freedom in Prison
64. Radio Moscow
65. The Parade

66. Song: "Faithful"

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Dr. Ron Cline

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But I Know I Am

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SERMON BY MINISTER
KEVIN JONES

BRYAN AKIPA

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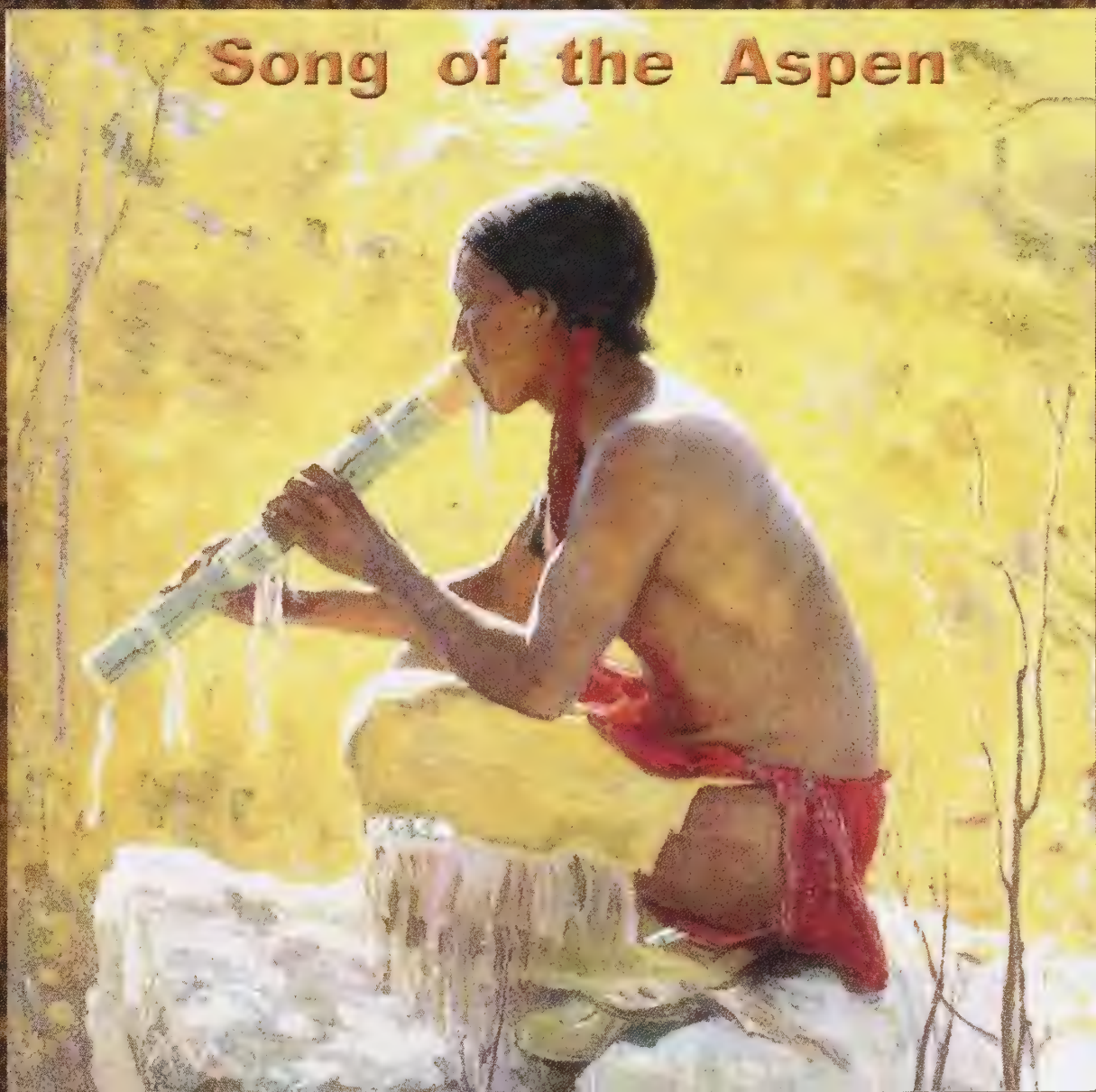

Bryan Akipa, member of the Sisseton Wahpeton Sioux Tribe
bryan@bryanakipa.com
www.bryanakipa.com

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Bryan Akipa
Song of the Aspen

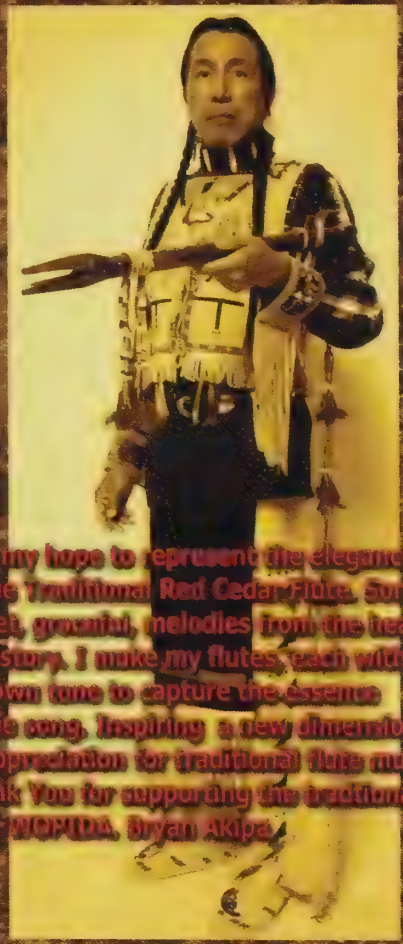
BRYAN AKIPA SONG of the ASPEN APX0404

1. Song of the Aspen 5:31
2. Singing to the Four Directions 1:20
3. Red Cedar Flute 1:39
4. Beautiful Prairie Rose 6:59
5. Days Gone By 5:21
6. Love Keeps Me Strong 6:28
7. Eagle Dreams 7:57
8. Lake that Speaks 6:00
9. Dakota Meditations 7:20
10. Sage Mist 7:38

8 84501 74034 0

AKIPA

Solo Dakota Flute



It is my hope to represent the elegance of the Traditional Red Cedar Flute. Songs sweet, graceful, melodies from the heart of history. I make my flutes, each with it's own tune to capture the essence of the song. Inspiring a new dimension of appreciation for traditional flute music. Thank You for supporting the traditional arts; WOPILA, Bryan Akipa

BRYAN AKIPA SONG of the ASPEN APX0404

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MÃ SỐ: T26 N° 04373
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2. **LÝ NAM GIANG - LÝ NGỰA Ô** - ca sĩ: Hiền Lương
3. **HÒ MÁI NHÌ - NAM BẰNG** - Ca sĩ: thu Hiền
4. **TỨ ĐẠI CẢNH** - Ca sĩ: Thu Hằng
5. **ĐĂNG ĐÀN CUNG** - (Hoà tấu)
6. **HỒ QUẢNG** - Ca sĩ: Thúy Ái
7. **ĐÂY THÔN VỸ** - Ca sĩ: Kiều Oanh
8. **VÈ** Ca sĩ: Thu Hằng
9. **LIÊN KHÚC DÂN CA(CÁC ĐIỆU LÝ)** Ca sĩ: Lan Phương
10. **NAM XUÂN** ...sĩ: Kiều Oanh
11. **LÝ GIAO DUYÊN** ...Ca sĩ: Bảo Duyên
12. **HÒ GIÃ GẠO** ...nam nữ
13. **LONG NGÂM** ...(Hoà tấu)

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TIẾNG ĐÀN BẦU

DÂN CA BA MIỀN

1. [illegible]
2. LÝ CHIỀU CHIỀU
3. RU CON
4. GIẬN THƯƠNG
5. LỜI LỜ
6. TỨ ĐẠI CẢNH
7. CÂY TRÚC XINH
8. [illegible] TIỂU KHÚC
9. LÝ MỰA Ó
10. NAM XUÂN
11. LÝ CÁI MƠN
12. ĐI CẤY
13. LÝ TỨ ĐẠI
14. LÝ THƯƠNG NHAU
15. NGƯỜI Ở ĐỪNG VỀ

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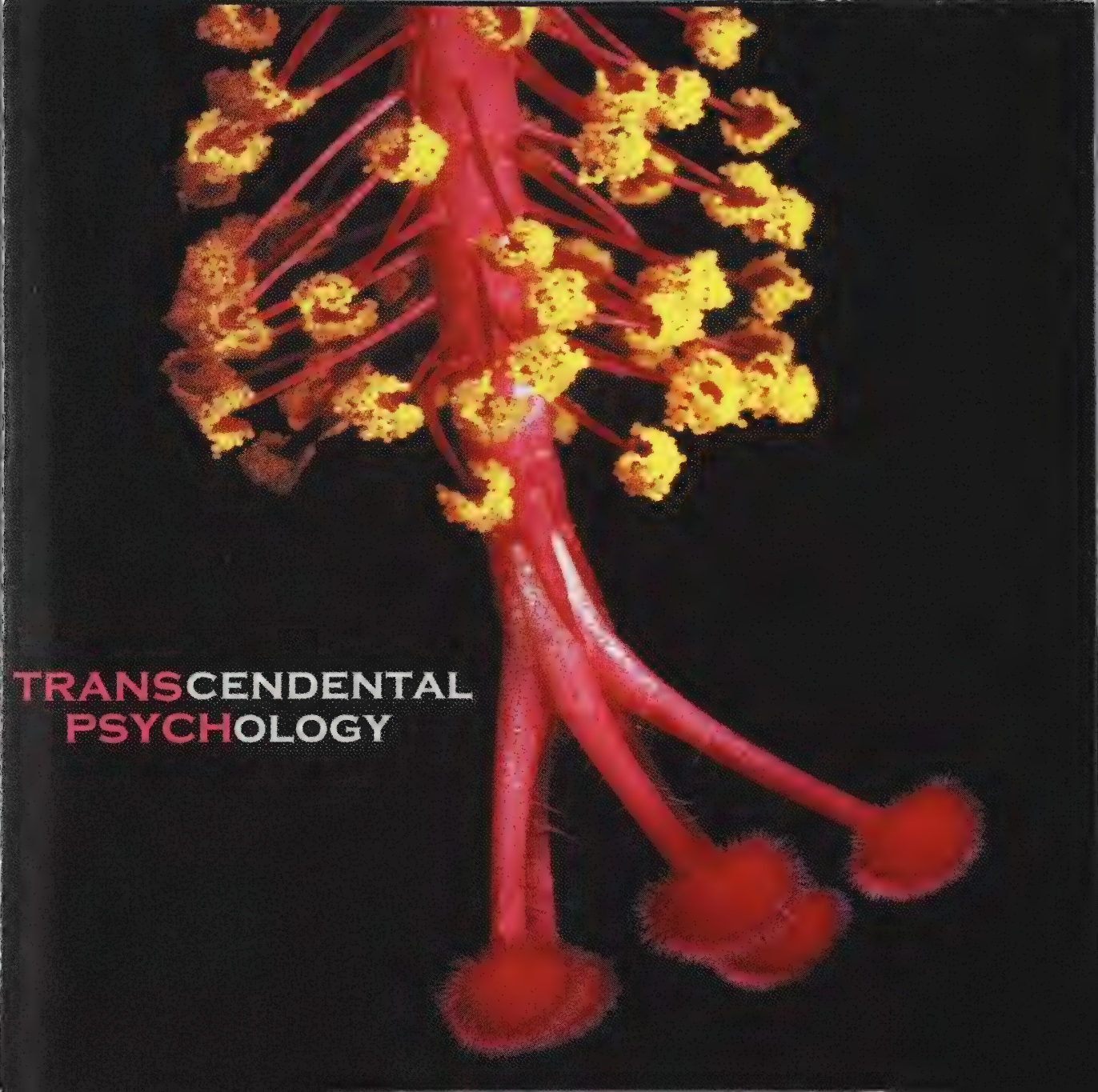
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1. transcendental psychology (5:28)
2. kind wish (1:24)
3. seep (5:16)
4. ancestor worship (9:03)
5. unknown (5:29)
6. hotfreaks (6:11)
7. demonfish (5:11)
8. reciprocal inhibition (6:18)
9. bliss (5:23)
10. swerves (4:26)
11. (we must respect) all the creatures of the earth (5:40)
12. thirst (4:21)
13. mystic (4:04)
14. preaching to the converted (4:05)

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8. Shopping Spree Love
9. While I Can
10. Businessman's Blues
11. For You
12. Saved
13. Wish

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OFF THE PRESS / 14. DISCO MENTO ROCKERS / 15. MY
DREAD MILDRED / 16. TRIBUTE TO COUNT OSSIE
17. POLITICAL DEBATE
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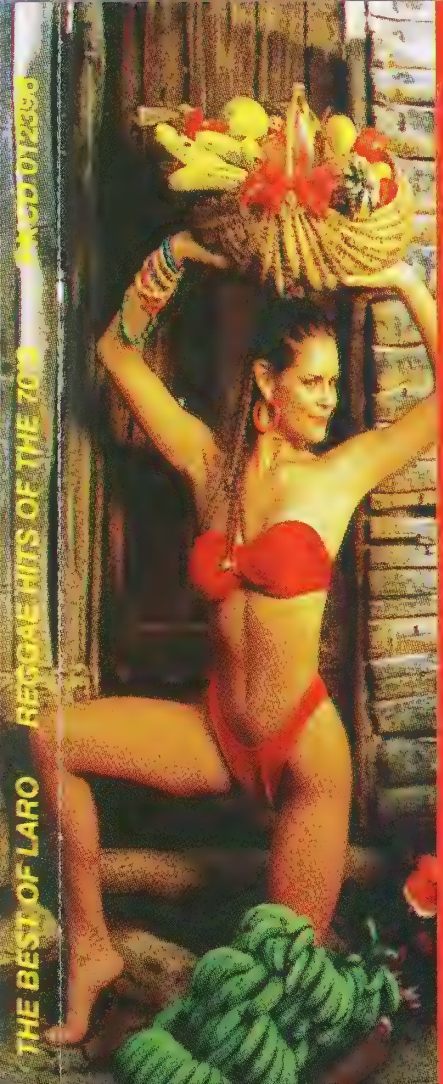

1. IRE TEMPO 3:53
2. LOVERS LICENSE 4:10
3. I.M.F.
4. SPRENKINZIE 4:14
5. REGGAE JAM 4:44
6. CORN PLUM, PLUM 3:16
7. WORLD NEWS 4:00
8. CARNIVAL WHINE 3:06
9. WOMEN RULES 3:39
10. "YU" HAVE FE DRED 3:00
11. FORIGHN PRESS 4:33
12. WHO I AM 3:29
13. HOT OFF THE PRESS :351
14. DISCO MENTO ROCKERS 3:30
15. MY DREAD MILDRED 3:21
16. TRIBUTE TO COUNT OSSIE 4:28
17. POLITICAL DEBATE 2:21

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8. *Make My Dreams Come True*
9. *Held My Baby Last Night*
10. *Standing At The Crossroads*

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History of elmore james

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3. *I Need You*
4. *Stormy Monday Blues*
5. *The Sun Is Shining*
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8. *Make My Dreams Come True*
9. *Held My Baby Last Night*
10. *Standing At The Crossroads*

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1
CARIBBEAN FIRE DANCE
(JOE HENDERSON) EMI UNART CAT.-BMI 5:37

2
RECORDA-ME
(HENDERSON) EMI UNART-BMI 8:18

3
A SHADE OF JADE
(HENDERSON) EMI UNART-BMI 10:28

4
ISOTOPE
(HENDERSON) EMI UNART-BMI 4:28

5
'ROUND MIDNIGHT
(MONK-WILLIAMS-HANIGHEN) WARNER BROS. MUSIC-ASCAP/THELONIOUS MUSIC-BMI 9:02

6
MODE FOR JOE
(CEDAR WALTON) VERNITA MUSIC-BMI 8:34

7
INVITATION
(BRONISLAU KAPER) EMI ROBBINS CAT./WEBSTER MUSIC-ASCAP 7:32

8
IF YOU'RE NOT PART OF THE SOLUTION, YOU'RE PART OF THE PROBLEM
(HENDERSON) JOHEN MUSIC-BMI 11:29

9
BLUE BOSSA
(KENNY DORHAM) SECOND FLOOR MUSIC-BMI 9:43

10
CLOSING THEME
(HENDERSON) JOHEN-BMI :47

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THE ART FARMER QUARTET

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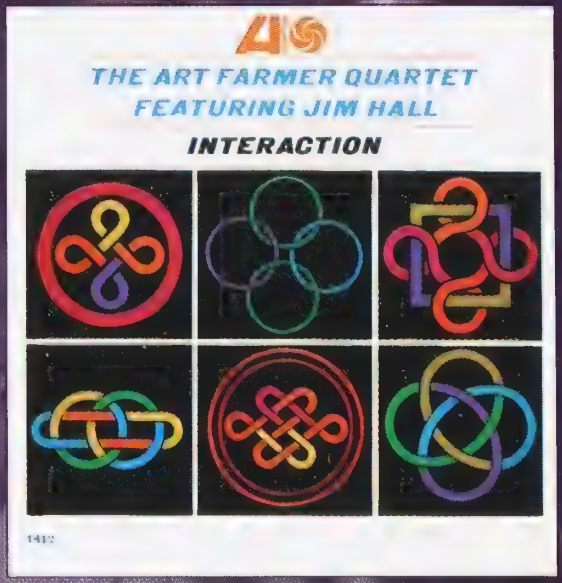

(Continued from back panel)
larger bore, in preference to the trumpet, was eminently gratifying to him. The sound of the fluegelhorn is one of comparatively more projection and substance, and fits Art's emphases.

The group led by Art Farmer in the winter of 1962 brought in guitarist Jim Hall, Steve Swallow on bass and Walter Perkins on drums to complete the quartet. With the departure of Jim Hall last year, Art's present quartet includes Steve Swallow, pianist Steve Kuhn and drummer Pete LaRoca. Much pride in his present group is exhibited by Art's recent comments to me. Steve Kuhn, who played with Coltrane and Getz in the past, plays facilely and impressively. "Steve Swallow plays well in any context," says Art. Swallow. who has played with Jimmy Giuffre and Paul Bley among others, shows his broad horizons; he plays with a quality of urgency and immediacy. And Pete LaRoca is a helluva drummer! Listen to the intriguing musical colloquies between Art and the rhythm section on this album.

The tunes recorded in April 1965 are representative samples of the group's current repertoire.

SING ME SOFTLY OF THE BLUES: The title tune is a variation of the blues form and displays Art's vocal quality in his playing. There is a gradual, expansion of expression in dynamics and Art's horn cries, pleads and becomes excited. The two Steves and LaRoca carry on a fascinating three way tete-a-tete to take the tune out to Art's restatement of Carla Bley's original.

AD INFINITUM: I dig the theme very much. You can become addicted to its captivating line after a few auditions. LaRoca keeps excellent time on this 6/4 chart by Bley.

PETITE BELL: Swallow extricated this from his former days of matriculation at Yale. The bossa nova rhythm has been added to this folk song of West Indian origin.

TEARS: The minor theme is the nucleus for the unusual changes and the imaginative conception. LaRoca unleashes his cache of resourcefulness beautifully on his own tune.

I WAITED FOR YOU: A revival of Gil Fuller's lovely tune, formerly used as theme music by Dizzy Gillespie's big band —Art first heard it in 1946 and has always dug it. Art's warmth and subtlety are obvious in this interpretation. Kuhn and Swallow are too much!

ONE FOR MAJID: A nice blues to blow! Simplicity with complexity seems to be a character of the quartet.

This is the sound of Art Farmer '65!

HERB WONG

Liner notes are taken from the original 1965 album

Collectables Jazz Classics

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INTERACTION / SING ME SOFTLY OF THE BLUES

THE ART FARMER QUARTET

SING ME SOFTLY OF THE BLUES

ATLANTIC 1442

THE ART FARMER QUARTET

INTERACTION

1. DAYS OF WINE AND ROSES *(HENRY MANCINI & JOHN MERCER)* 6:45
2. BY MYSELF *(HOWARD DIETZ & ARTHUR SCHWARTZ)* 7:04
3. MY LITTLE SUEDE SHOES *(CHARLIE PARKER)* 4:59
4. EMBRACEABLE YOU *(GEORGE GERSHWIN & IRA GERSHWIN)* 7:00
5. LOADS OF LOVE *(RICHARD RODGERS)* 4:51
6. SOMETIME AGO *(SERGIO MIHANOVICH)* 6:20

PERSONNEL ART FARMER, FLUEGELHORN; JIM HALL, GUITAR; STEVE SWALLOW, BASS; WALTER PERKINS, DRUMS.
Originally released in 1963 as Atlantic 1412.

SING ME SOFTLY OF THE BLUES

7. SING ME SOFTLY OF THE BLUES *(CARLA BLEY)* 6:42
8. AD INFINITUM *(CARLA BLEY)* 6:19
9. PETITE BELL *(STEVE SWALLOW)* 4:05
10. TEARS *(PETE LA ROCA)* 5:43
11. I WAITED FOR YOU *(WALTER FULLER)* 5:53
12. ONE FOR MAJID *(PETE LA ROCA)* 5:57

Total Time: 72:09

ART FARMER, FLUEGELHORN; STEVE KUHN, PIANO; STEVE SWALLOW, BASS; PETE LA ROCA, DRUMS.
Originally released in 1965 as Atlantic 1442.

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Collectables
COL-CD-6235

DIGITAL AUDIO COMPACT disc

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THE ART FARMER QUARTET INTERACTION / SING ME SOFTLY OF THE BLUES COL-CD-6235

VON FREEMAN

nessa
ncd-11

Serenade & Blues

Von Freeman - tenor saxophone
John Young - piano
David Shipp - bass
Wilbur Campbell - drums

1	**Serenade In Blue**	11:19
2	**After Dark**	9:13
3	**Time After Time**	8:08
4	**Von Freeman's Blues**	10:36
5	**I'll Close My Eyes**	14:48
		TT 54:20

Recorded June 11, 1975
Sound Studios, Inc., Chicago
Recording Engineer: Stu Black
Mixing Engineer (1-4): Denny Camp
Mixing Engineer (5): Mike Rasfeld
Masters prepared for CD by
Mike Rasfeld - Acme Recording
Photography: Herb Nolan
Produced by Chuck Nessa

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Von Freeman
Serenade & Blues

CHIEF CD 3-NESSA NC 13-11

MASTERED BY NIMBUS

chief Records

COMPACT disc DIGITAL AUDIO

CHIEF CD3

1	Serenade In Blue	11:19
2	After Dark	9:13
3	Time After Time	8:08
4	Von Freeman's Blues	10:36
5	I'll Close My Eyes	14:48

℗ © 1989 Nessa Records

ncd-11

VON FREEMAN

nessa
ncd-11

ncd-11

VON FREEMAN/SERENADE & BLUES

Serenade & Blues

Von Freeman - tenor saxophone
John Young - piano
David Shipp - bass
Wilbur Campbell - drums

1	**Serenade In Blue**	11:19
2	**After Dark**	9:13
3	**Time After Time**	8:08
4	**Von Freeman's Blues**	10:36
5	**I'll Close My Eyes**	14:48
		TT 54:20

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Masters prepared for CD by
Mike Rasfeld - Acme Recording
Photography: Herb Nolan
Produced by Chuck Nessa

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COMPACT disc DIGITAL AUDIO

VON FREEMAN/SERENADE & BLUES

9431 ← Stereo → Stereo ← Stereo → Stereo → Stereo ← Stereo → Stereo ← Stereo → Stereo ← Stereo → Stereo ← Stereo ← Stereo

RIVERSIDE

Circle Waltz
Don Friedman Trio

LIMITED EDITION Jazz SERIES

1. CIRCLE WALTZ 5:57
(Don Friedman) Orpheum Music-BMI
2. SEA'S BREEZE 6:02
(Friedman) Orpheum-BMI
3. I HEAR A RHAPSODY 7:29
(Fragos-Baker) Thorn Creatives International-BMI
4. IN YOUR OWN SWEET WAY 5:17
(Dave Brubeck) Derry Music-BMI
5. LOVES PARTING 5:42
(Friedman) Orpheum-BMI
6. SO IN LOVE 3:23
(Cole Porter) Chappell & Co.-ASCAP
7. MODES PIVOTING 6:44
(Friedman) Orpheum-BMI

DON FRIEDMAN—piano
CHUCK ISRAELS—bass
PETE LA ROCA—drums
("So in Love" is an unaccompanied piano solo.)

Produced by ORRIN KEEPNEWS

Recorded at Plaza Sound Studios, New York City.

Recording engineer—Ray Fowler

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Cover design—Ken Deardoff
Cover art—Fred Schwab

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http://www.fantasyjazz.com

OJCCD-1885-2
(RLP-9431)

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DON FRIEDMAN TRIO
CIRCLE WALTZ

1. CIRCLE WALTZ 5:57
2. SEA'S BREEZE 6:02
3. I HEAR A RHAPSODY 7:29

4. IN YOUR OWN SWEET WAY 5:17
5. LOVES PARTING 5:42
6. SO IN LOVE 3:23
7. MODES PIVOTING 6:44

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LIMITED EDITION ORIGINAL JAZZ CLASSICS SERIES®

RIVERSIDE®

COMPACT disc DIGITAL AUDIO

OJCCD-1885-2
(RLP-9431)

AAD

CIRCLE WALTZ

DON FRIEDMAN TRIO

RIVERSIDE
OJCCD-1885-2 (RLP-9431)

1. CIRCLE WALTZ 5:57
2. SEA'S BREEZE 6:02
3. I HEAR A RHAPSODY 7:29
4. IN YOUR OWN SWEET WAY 5:17
5. LOVES PARTING 5:42
6. SO IN LOVE 3:23
7. MODES PIVOTING 6:44

DON FRIEDMAN—piano
CHUCK ISRAELS—bass
PETE LA ROCA—drums

Produced by ORRIN KEEPNEWS

Recorded at Plaza Sound Studios, New York City.

Recording engineer—Ray Fowler

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

Time has only verified Don Friedman's place at the center of the revolution in piano trio playing that occurred in the early Sixties. He was surely working with (and developing) partners who could meet the challenges of the most intricate form or the most open-ended situation. Chuck Israels, his bassist here and on the previous *A Day in the City* (OJC-1775), had just joined Bill Evans's trio when the present album was recorded—Evans's version of "In Your Own Sweet Way" cut with Israels less than a month later (on *How My Heart Sings!*, OJC-369) provides a telling comparison of the two pianists—and drummer Pete LaRoca would soon pursue similar notions with Paul Bley. Friedman, Israels, and LaRoca are a true unit here, especially when exploring such memorable originals as the title waltz, the driving "Sea's Breeze," and bittersweet "Loves Parting".

TOTAL TIME 41:00

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AAD
STEREO
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OJCCD-1885-2 (RLP-9431)

DON FRIEDMAN TRIO

CIRCLE WALTZ

Sonny Fortune

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

Four In One

CDP 7243 8 28243 2 9

Sonny Fortune
Four In One

1. Four In One
2. Criss Cross
3. Reflections
4. Monk's Dream
5. Hornin' In
6. Coming On The Hudson
7. Trinkle Tinkle
8. Pannonica
9. Hackensack
10. Ask Me Now

All compositions by Thelonious Monk
(Thelonious Music Corp. - BMI)
Produced by Sonny Fortune
and Marty Khan

COMPACT disc DIGITAL AUDIO

CDP 7243 8 28243 2 9

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BLUE NOTE®

1. Four In One (6:02)
2. Criss Cross (5:03)
3. Reflections (6:44)
4. Monk's Dream (8:19)
5. Hornin' In (7:00)
6. Coming On The Hudson (4:38)
7. Trinkle Tinkle (5:36)
8. Pannonica (4:12)
9. Hackensack (7:17)
10. Ask Me Now (7:27)
All compositions by Thelonious Monk
(Thelonious Music Corp. - BMI)
Produced by Sonny Fortune and
Marty Khan
Engineer: Rudy Van Gelder
BLUE NOTE
Sonny Fortune, alto saxophone & flute (track 8 only)
Kirk Lightsey, piano (tracks 1,2,3,4,5,6,7 & 9)
Buster Williams, bass (tracks 1,2,4,5,6,7 & 9)
Billy Hart, drums (tracks 1,2,4,5,6,7 & 9)
Santi Debriano, bass (tracks 8 & 10)
Ronnie Burrage, drums (track 10)
Reflections is a duet by
Sonny Fortune and Kirk Lightsey
Recorded and mixed at the Van Gelder Studio,
Englewood Cliffs, New Jersey
on January 17, 18 and 27, 1994
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1750 North Vine Street, Hollywood, California
7 24382 82432 9
BLUE NOTE
Sonny Fortune Four In One
CDP 7243 8 28243 2 9
BLUE NOTE
Sonny Fortune Four In One
CDP 7243 8 28243 2 9
BLUE NOTE

FREE FOR ALL

ART BLAKEY & THE JAZZ MESSENGERS

FREDDIE HUBBARD
CURTIS FULLER
WAYNE SHORTER
CEDAR WALTON
REGINALD WORKMAN

92426 BLUE NOTE

ART BLAKEY

FREE FOR ALL

Produced by Alfred Lion

Recorded on February 10, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff

Cover design: Reid Miles

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BST 84170

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FREE FOR ALL

ART BLAKEY

1 FREE FOR ALL
2 HAMMER HEAD
3 THE CORE
4 PENSATIVA

Produced by Alfred Lion

Recorded on February 10, 1964
by Rudy Van Gelder

Remastered in 2003 by Rudy Van Gelder

Reissue produced by Michael Cuscuna

BLUE NOTE

FBI ANTI-PIRACY
WARNING

COMPACT
DIGITAL AUDIO

BLUE NOTE®

THE RUDY VAN GELDER EDITION

Reggie Workman

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 5 92426 2 0

FREE FOR ALL
ART BLAKEY

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone; WAYNE SHORTER, tenor sax;
CEDAR WALTON, piano; REGGIE WORKMAN, bass; ART BLAKEY, drums.

1 **FREE FOR ALL 11:06**
(WAYNE SHORTER)
2 **HAMMER HEAD 7:48**
(WAYNE SHORTER)
3 **THE CORE 9:23**
(FREDDIE HUBBARD)
4 **PENSATIVA 8:22**
(CLARE FISCHER)

Produced by Alfred Lion
Recorded on February 10, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff
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ART BLAKEY: FREE FOR ALL
Blue Note Records: RVG Edition
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BLUE NOTE 5037

vol. 1

art BLAKEY

quintet

a night at Birdland

ZZ CORNER OF THE WORLD

CLIFFORD BROWN *trumpet*

LOU DONALDSON *alto sax*

HORACE SILVER *piano*

CURLY RUSSELL *bass*

ART BLAKEY *drums*

ART BLAKEY
A NIGHT AT BIRDLAND
VOLUME ONE

BLUE NOTE

Produced by Alfred Lion

Recorded on February 21, 1954 at Birdland, New York City

Recording engineer: Rudy Van Gelder

Mastered in 2001 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

These are mono recordings

Reissue produced by Michael Cuscuna

Cover photographs by Francis Wolff

Cover design by John Hermansader

Liner photographs by Francis Wolff ©Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by The Boland Design Company

The original 12" LP issue of tracks #1-6 was Blue Note BLP 1521. #1-4 originally issued on 10" LP 5037. #5&6 originally issued on 10" LP 5038.

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A NIGHT AT BIRDLAND

ART BLAKEY

VOLUME ONE

1 ANNOUNCEMENT BY PEE WEE MARQUETTE
2 SPLIT KICK
3 ONCE IN A WHILE
4 QUICKSILVER
5 A NIGHT IN TUNISIA
6 MAYREH
7 WEE-DOT (ALT TK)
8 BLUES

BLUE NOTE®

THE RUDY VAN GELDER EDITION

a night at bird land

jazz corner of the world

ART BLAKEY

CLIFFORD BROWN
LOU DONALDSON
HORACE SILVER CURLY RUSSELL
ART BLAKEY

BLUE NOTE.

BLUE NOTE · VOLUME 1

Blue Note Records: RVG Edition ART BLAKEY: A NIGHT AT BIRDLAND, VOLUME ONE 7243 5 32146 2 3

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

7 2435 32146 2 3

A NIGHT AT BIRDLAND, VOLUME ONE

ART BLAKEY

CLIFFORD BROWN, trumpet; LOU DONALDSON, alto sax; HORACE SILVER, piano; CURLY RUSSELL, bass; ART BLAKEY, drums

1 **ANNOUNCEMENT BY PEE WEE MARQUETTE 0:58**
2 **SPLIT KICK 8:44**
(HORACE SILVER)
3 **ONCE IN A WHILE 5:18**
(B. GREEN - M. EDWARDS)
4 **QUICKSILVER 6:58**
(HORACE SILVER)
5 **A NIGHT IN TUNISIA 9:20**
(D. GILLESPIE-F. PAPARELLI)
6 **MAYREH 6:18**
(HORACE SILVER)
7 **WEE-DOT* 6:53**
(ALTERNATE TAKE)
8 **BLUES* 8:37**
(IMPROVISATION)

* BONUS TRACK, NOT PART OF ORIGINAL 12" ALBUM

Produced by Alfred Lion
Recorded on February 21, 1954 at Birdland, NYC
Recording engineer: Rudy Van Gelder
Mastered in 2001 by Rudy Van Gelder
All transfers from analog to digital were made at 24-bit resolution
These are mono recordings

Reissue produced by Michael Cuscuna
Cover photographs by Francis Wolff
Cover design by John Hermansader
Liner photographs by Francis Wolff
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The original 12" LP issue of tracks #1-6 was Blue Note BLP 1521. #1-4 originally issued on 10" LP 5037. #5&6 originally issued on 10" LP 5038.

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Blue Note Records: RVG Edition ART BLAKEY: A NIGHT AT BIRDLAND, VOLUME ONE 7243 5 32146 2 3

COL-5675
SONY #A-26450

Hard Bop/ Paris Concert

RECORDED LIVE AT
OLYMPIA MUSIC HALL

Art Blakey's Jazz Messengers

Collectables

Collectables Jazz Classics

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Collectables
Hard Bop / Paris Concer
Recorded Live at Olympia Music Ha
Art Blakey's Jazz Messengers
Collectables Records Corp.
COL-CD-5675
SONY #A-26450
COMPACT
disc
DIGITAL AUDIO
Hard Bop
1. Cranky Spanky 2. Stella By Starlight 3. Little Melonie 4. Stanley's Stiff Chickens
Paris Concert
5. Moanin' 6. Justice 7. Are You Real 8. I Remember Clifford
9. Just By Myself
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Hard Bop/Paris Concert

Art Blakey's Jazz Messengers

Hard Bop

1. Cranky Spanky
2. Stella By Starlight
3. Little Malonae
4. Stanlys Stiff Chickens

Paris Concert

RECORDED LIVE AT OLYMPIA MUSIC HALL

5. Moanin'
6. Justice
7. Are You Real
8. I Remember Clifford
9. Just By Myself

The Song "My Heart Stood Still" from the album "Hard Bop" does not appear on this compact disc.

Collectables Jazz Classics

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SONY #A-26450

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PRINTED IN CANADA

COL-5675
Art Blakey's Jazz Messengers
Hard Bop/Paris Concert

FINEST JAZZ SINCE 1939
BLUE NOTE
DOUBLE
2 CDS one low price
ART BLAKEY & THE JAZZ MESSENGERS
at the jazz corner of the world

CDP 7243 8 28888 2 6

BLUE NOTE

ART BLAKEY & THE JAZZ MESSENGERS

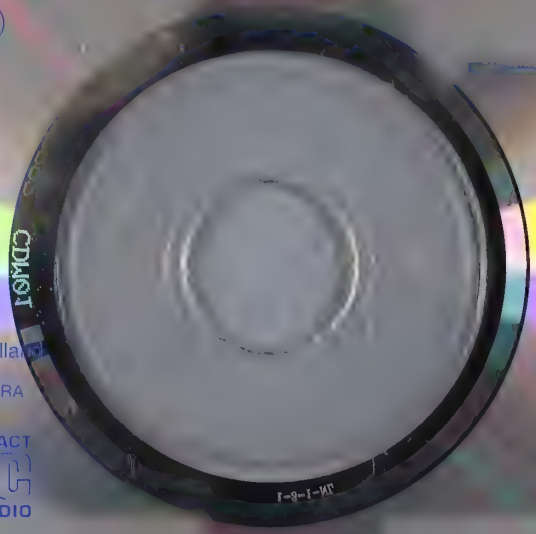
at the jazz corner of the world

ART BLAKEY & THE JAZZ MESSENGERS

AT THE JAZZ CORNER OF THE WORLD

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums

LC 0133



CDP 7243 8 28888 2 6
(CDP 7243 8 28889 2 5)

VOLUME 1

1. **HIPSIPPY BLUES**
2. **JUSTICE**
3. **THE THEME**
4. **CLOSE YOUR EYES**
5. **JUST COOLIN'**

Recorded on April 15, 1959
Produced by ALFRED LION
Reissue produced by
[illegible] CUSCUNA

Made in Holland

BIEM | STEMRA

COMPACT disc DIGITAL AUDIO

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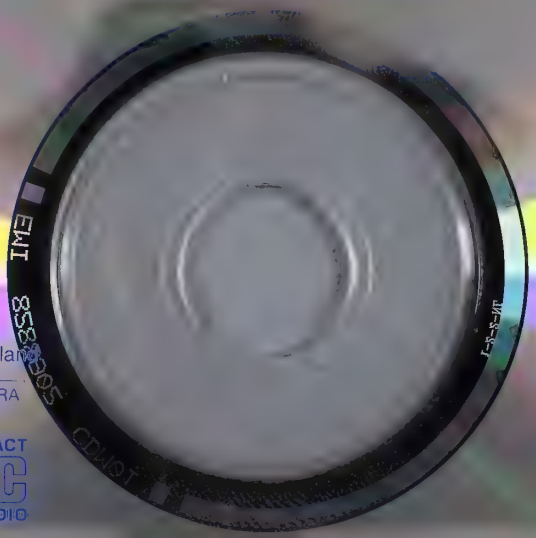
BLUE NOTE

ART BLAKEY & THE JAZZ MESSENGERS

AT THE JAZZ CORNER OF THE WORLD

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums

LC 0133



CDP 7243 8 28888 2 6
(CDP 7243 8 28890 2 1)

VOLUME 2

1. **CHICKEN AN' DUMPLINS**
2. **M & M**
3. **HI-FLY**
4. **THE THEME**
5. **ART'S REVELATION**

Recorded on April 15, 1959
Produced by ALFRED LION
Re-issue produced by
MICHAEL CUSCUNA

Made in Holland

BIEM STEMRA

COMPACT disc DIGITAL AUDIO

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BLUE NOTE

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ART BLAKEY & THE JAZZ MESSENGERS

AT THE JAZZ CORNER OF THE WORLD

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums

VOLUME 1

1. HIPSIPPY BLUES (9:25)
2. JUSTICE (7:36)
3. THE THEME (2:19)
4. CLOSE YOUR EYES (11:22)
5. JUST COOLIN' (7:46)

VOLUME 2

1. CHICKEN AN' DUMPLINS (7:26)
2. M & M (6:41)
3. HI-FLY (7:59)
4. THE THEME (9:16)
5. ART'S REVELATION (8:11)

Recorded on April 15, 1959
Produced by ALFRED LION
Re-issue produced by MICHAEL CUSCUNA
Photos by FRANCIS WOLFF
Original cover design by REID MILES
Reissue design: FRANKO CALIGIURI
Recording by RUDY VAN GELDER
Originally issued as BST 84015 and 84016

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ART BLAKEY & THE JAZZ MESSENGERS
CDP 7243 8 28888 2 6

Art Blakey

ART BLAKEY &
THE JAZZ MESSENGERS

vol. 1

A DAY WITH ART BLAKEY • 1961

★ ★ ★ ★

FOUR STAR

"Master's of Jazz"

A DAY WITH ART BLAKEY 1961 Vol.1
Art Blakey & The Jazz Messengers

1. **The Summit**
2. **The Breeze And I**
3. **Blues March**
4. **Moanin'**
5. **It's Only A Paper Moon**

Lee Morgan Trumpet
Wayne Shorter Tenor Sax
Bobby Timmons Piano
Jymie Merritt Bass
Art Blakey Drums

Recorded by:
Tokyo Broadcasting System (TBS) Radio Section
Recorded at:
Sankei Hall, Tokyo, Japan January 2, 1961
Producer: Yasuyuki Ishihara
Director: Yasushi Ikeda
Recording Engineer: Shigekikato
Coordinate: TBS Service Inc.
"Woodstone Project" K. Ueki T. Hashimoto
Issue Produced by:
Takeo Yokota with special thanks to
Jeffrey Kaufman
James P. Oka and Yuzo Fujimoto

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200 Winston Drive, Cliffside Park, NJ 07010
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★ ★ ★ ★
FOUR STAR

FOUR STAR
"Masters of Jazz"
COMPACT
disc
DIGITAL AUDIO
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A DAY WITH ART BLAKEY 1961
Art Blakey vol. 1
Art Blakey & The Jazz Messengers
FS-40042

A DAY WITH ART BLAKEY 1961 Vol.1

Art Blakey & The Jazz Messengers

1. **The Summit**
2. **The Breeze And I**
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COMPACT disc DIGITAL AUDIO

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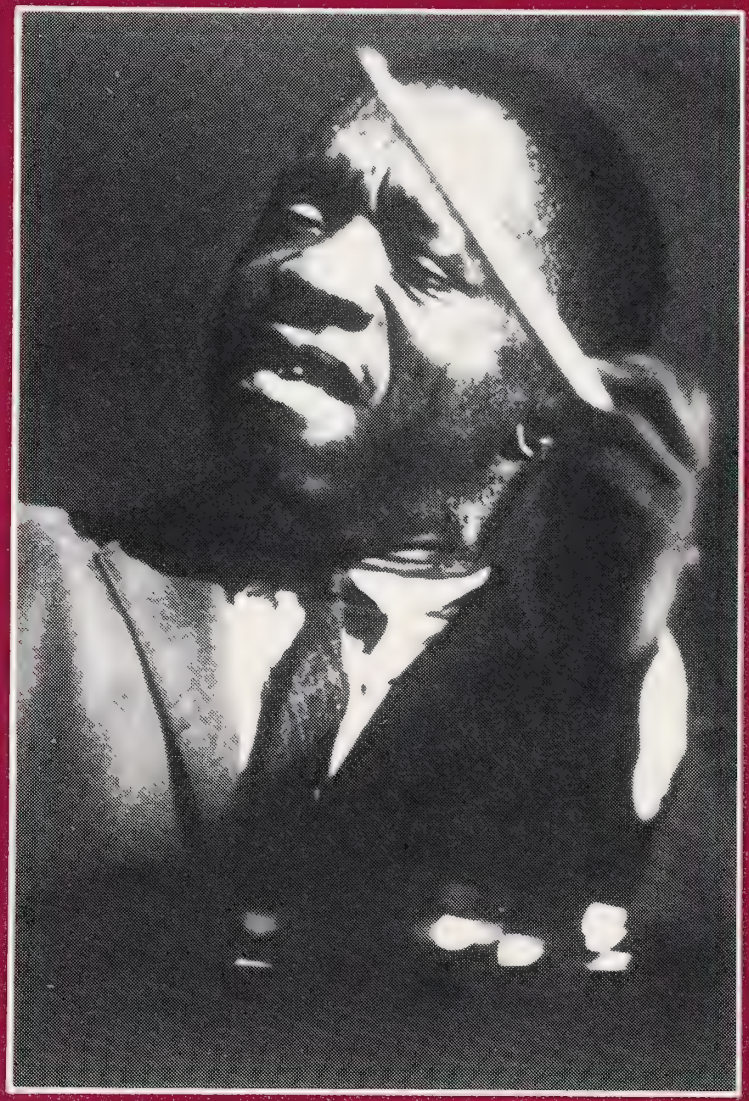
FOUR STAR

0 94629 40042 6

A DAY WITH ART BLAKEY 1961 • VOL.1
FS-40042

A DAY WITH ART BLAKEY 1961

VOL II



Art Blakey & The Jazz Messengers

EWCD 708

EMC

COMPACT disc DIGITAL AUDIO

A DAY WITH ART BLAKEY 1961 VOL II
Art Blakey and the Jazz Messengers

1. Date Dere
2. Nelly Bly
3. Round About Midnight
4. A Night In Tunisia

Lee Morgan Trumpet
Wayne Shorter Tenor Sax
Bobby Timmons Piano
Jymie Merritt Bass
Art Blakey Drums

Recorded By:
Tokyo Broadcasting System (TBS) Radio Section
Recorded At:
Sankei Hall, Tokyo, Japan January 2, 1961
Producer: Yasuyuki Ishihara
Director: Yasushi Ikeda
Recording Engineer: Shigekikato
Coordinate: TBS Service Inc.
"Woodstone Project" K. Ueki T. Hashimoto
Issue Produced by:
Takeo Yokota with special thanks to
Jeffrey Kaufman
James P. Oka and Yuzo Fujimoto

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Eastwind

EWCD 708
A DAY WITH ART BLAKEY 1961
VOL. II
Eastwind
Released by Jazz International
COMPACT disc DIGITAL AUDIO
AMERICAN CD MANUFACTURING SYSTEMS
MADE BY DIGITAL RECORDING SYSTEMS
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3 Round About Midnight 4 A Night In Tunisia
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A DAY WITH ART BLAKEY 1961 VOL II
Art Blakey and the Jazz Messengers

1. Date Dere
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Eastwind

EWCD 708 A DAY WITH ART BLAKEY 1961 • VOL II

PORTRAIT OF

cannonball

JULIAN

adderley

QUINTET

ORIGINAL Jazz CLASSICS COMPACT DISC

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ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

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OJCCD-361-2
(RLP-269)

JULIAN ADDERLEY QUINTET
PORTRAIT OF CANNONBALL

1. MINORITY (originally issued) 7:05
2. MINORITY (Take 2) 7:28
3. MINORITY (Take 3) 7:08
4. STRAIGHT LIFE 5:25
5. BLUE FUNK 5:26

6. A LITLE TASTE 4:34
7. PEOPLE WILL SAY WE'RE IN LOVE 9:38
8. NARDIS (Take 5) 5:30
9. NARDIS (Take 4) 5:34

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RIVERSIDE ®

COMPACT disc DIGITAL AUDIO

OJCCD-361-2
(RLP-269)

AAD

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JULIAN ADDERLEY QUINTET PORTRAIT OF CANNONBALL

RIVERSIDE
OJCCD-361-2 (R-269)

	1	MINORITY (originally issued)	7:05
*	2	MINORITY (Take 2)	7:28
*	3	MINORITY (Take 3)	7:08
	4	STRAIGHT LIFE	5:25
	5	BLUE FUNK	5:26
	6	A LITTLE TASTE	4:34
	7	PEOPLE WILL SAY WE'RE IN LOVE	9:38
	8	NARDIS (Take 5)	5:30
*	9	NARDIS (Take 4)	5:35

*Additional tracks not on original LP.

CANNONBALL ADDERLEY—alto sax
BLUE MITCHELL—trumpet
BILL EVANS—piano
SAM JONES—bass
PHILLY JOE JONES—drums

Produced by ORRIN KEEPNEWS

Recorded in New York; July 1, 1958.

Mastering—Phil De Lancie
(Fantasy Studios, Berkeley)

Riverside Records
Tenth and Parker
Berkeley, CA 94710
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TOTAL TIME 58:27

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RIVERSIDE
OJCCD-361-2 (R-269)

JULIAN ADDERLEY QUINTET PORTRAIT OF CANNONBALL

NEW IMPROVED FULL DIMENSIONAL STEREO

The Cannonball Adderley Quintet

Mercy, Mercy, Mercy!

Capitol Records

Live at "The Club"

CDP 7243 8 29915 2 6

1. Fun (8:26)
(Nat Adderley)

2. Games (7:19)
(Nat Adderley)

3. Mercy, Mercy, Mercy (5:10)
(Josef Zawinul)

4. Sticks (3:54)
(Julian Adderley)

5. Hippodelphia (5:49)
(Josef Zawinul)

6. Sack O' Woe (10:29)
(Julian Adderley)

Cannonball Adderley Mercy, Mercy, Mercy

CANNONBALL ADDERLEY	alto saxophone
NAT ADDERLEY	cornet
JOE ZAWINUL	piano, electric piano
VICTOR GASKIN	bass
ROY MCCURDY	drums

Produced by DAVID AXELROD
Recording engineer: HUGH DAVIES
Recorded at Capitol Studios,
Los Angeles on October 20, 1966
Reissue produced by MICHAEL CUSCUNA
Remixed to digital by LARRY WALSH
Reissue design by FRANKO CALIGIURI

Capitol JAZZ
A BLUE NOTE LABEL

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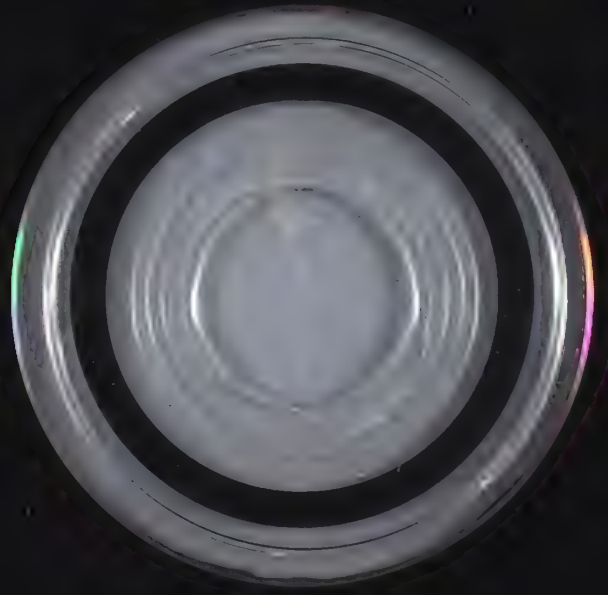
Cannonball Adderley
Mercy, Mercy, Mercy



1. *Fun*
2. *Games*
3. *Mercy, Mercy, Mercy*
4. *Sticks*
5. *Hippodelphia*
6. *Sack O' Woe*

Produced by David Axelrod
Reissue produced by
Michael Cuscuna

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JAZZ
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CDP 7243 8 29915 2 6

1. Fun (8:26)
(Nat Adderley)

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(Josef Zawinul)

6. Sack O' Woe (10:29)
(Julian Adderley)

CDP 7243 8 29915 2 6 CANNONBALL ADDERLEY/MERCY, MERCY, MERCY Capitol Jazz®

Cannonball Adderley Mercy, Mercy, Mercy

CANNONBALL ADDERLEY	alto saxophone
NAT ADDERLEY	cornet
JOE ZAWINUL	piano, electric piano
VICTOR GASKIN	bass
ROY MCCURDY	drums

Produced by DAVID AXELROD
Recording engineer: HUGH DAVIES
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CDP 7243 8 29915 2 6 CANNONBALL ADDERLEY/MERCY, MERCY, MERCY Capitol Jazz®

CHESS™
GRD-803

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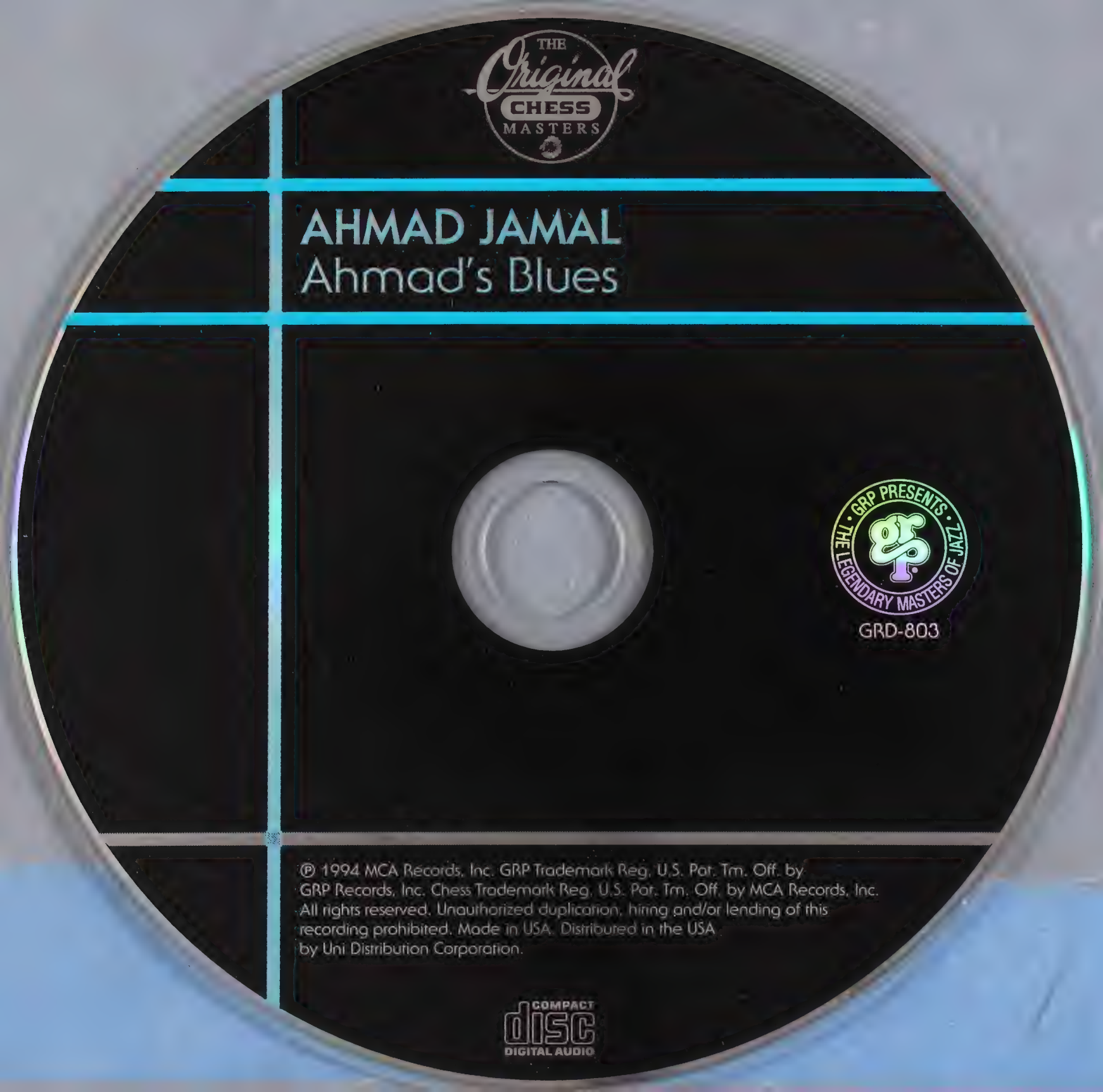

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GRD-803

AHMAD JAMAL

Ahmad's Blues

1.	Ahmad's Blues	4:05
2.	It Could Happen to You	4:15
3.	I Wish I Knew	3:45
4.	Autumn Leaves	7:40
5.	Stompin' at the Savoy	4:15
6.	Cheek to Cheek	4:47
7.	The Girl Next Door	3:26
8.	Secret Love	3:51
9.	Squatty Roo	2:18
10.	Taboo	4:01
11.	Autumn in New York	3:18
12.	A Gal in Calico	4:44
13.	That's All	2:38
14.	Should I?	3:39
15.	Seleritus	3:12
16.	Let's Fall in Love	5:06

Originally produced by Dave Usher
Reissue produced by Orrin Keepnews
Executive Producers: Dave Grusin & Larry Rosen

AHMAD JAMAL Ahmad's Blues CHESS

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CHESS
GRD-803

GRD-803

AHMAD JAMAL Ahmad's Blues CHESS

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Concert Bb & A (A=440)

Personnel:
Dan Haerle - *Piano & Electric Piano*
Rufus Reid - *Upright & Electric Bass*
Mike Hyman - *Drums*

This improvised rhythm section accompaniment is applicable to many songs of similar harmonic formulae and the following:

1. Tuning Notes
2. Mr. Super Hip
3. 6/8 Modal Blues
4. Slow Blues In F
5. Fast Blues In Bb
6. Long- Meter Jazz/Rock
7. Home Stretch
8. Horizontal
9. Slow Blues In G
10. Fast Blues In F
11. Minor Blues In C
12. Bird Blues

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THE CHARLES LLOYD QUARTET

Hebdomodaire Special,
Brussels (Benoit Quersin)

Hufvabladet, elsinki (a.b.)

Jazz, Paris (Alain Gerber)

Jazz-Hot, Paris (Jef Gilson)

Frankfurter Allgemeine Zeitung
(Ulrich Olshausen)

Frankfurter Neue Presse
(Jutta W. Thomasius)

Frankfurter Rundschau
(Godo Remzshardt)

Algemeen Handelsbiad,
Amsterdam (Th. Loevendie)

De Volksrant, Amsterdam
(Ton Planken)

Het Vrije Volk, Amsterdam
(Arne Zuidhoek)

Het Centrum, Amsterdam
(Fred Lieberwerth)

Het Parool, Amsterdam
(Michiel de Ruyter)

Nieuwe Rotterdamse Courant
(Ruud Kuyper)

Utrechtse Nieuwsbiad (H.M.)

Aftenposten, Oslo (Septim)

Arbeiderbladet, Oslo
(Rolf E. Schade)

Dagbladet, Oslo
(Randi W. Hultin)

Morgenbladet, Oslo (vK.)

Aftonbladet, Stockholm
(Hans Fridlund)

Dagens Nyheter, Stockholm
(Bengt Ernryd)

Orkester Journalen, Stockholm
(Bertil Sundin)

Svenska Dagbladet, Stockholm
(Ludvig Rasmussen)

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COL-CD-6361

THE CHARLES LLOYD QUARTET

DREAM WEAVER

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COL-CD-6361

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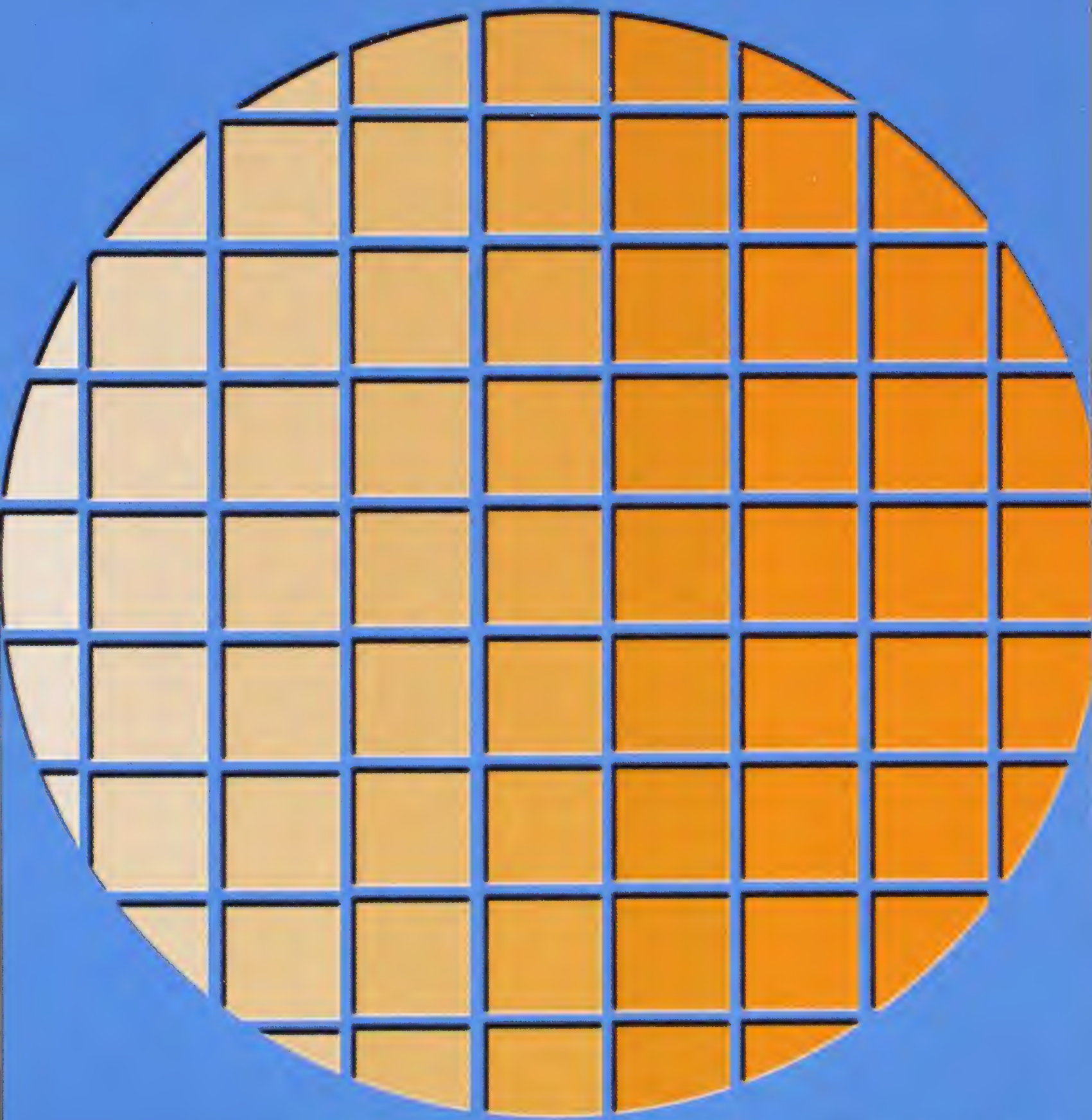

THE CHARLES LLOYD QUARTET
DREAM WEAVER

1. **AUTUMN SEQUENCE** *11:59*
   a) AUTUMN PRELUDE
   b) AUTUMN LEAVES
   c) AUTUMN ECHO
2. **DREAM WEAVER** *11:33*
   a) MEDITATION
   b) DERVISH DANCE
3. **BIRD FLIGHT** *9:08*
4. **LOVE SHIP** *5:53*
5. **SOMBRERO SAM** *5:13*

Charles Lloyd, tenor sax & flute;
Keith Jarrett, piano;
Cecil McBee, bass;
Jack DeJohnette, drums.

Recording Engineer: Phil Lehle
Cover Photo: Charles Stewart
Cover Design: Marvin Israel
Supervision: George Avakian & Arif Mardin

Total Time 43:57
Originally Released as Atlantic 1459 in 1966

All Tracks Written by Charles Lloyd except *AUTUMN LEAVES* by: *Jacques Prevert, Joseph Kosma & Johnny Mercer*

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(314 519 802-2)
1. King of the Road
2. Maybe September
3. OGD (aka Road Song)
4. Call Me
5. Milestones
6. Mellow Mood
7. 'Round Midnight
Jimmy Smith and Wes Montgomery
Further Adventures of Jimmy and Wes
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STEREO

IT'S MONK'S TIME / THELONIOUS MONK

63532

COLUMBIA
THELONIOUS MONK
IT'S MONK'S TIME
CK 63532
COMPACT
disc
DIGITAL AUDIO
COLUMBIA
LEGACY
COLUMBIA
JAZZ

63532

CK 63532 THELONIOUS MONK IT'S MONK'S TIME COLUMBIA/LEGACY

ORIGINAL RECORDINGS

PRODUCED BY TEO MACERO

PRODUCED FOR REISSUE BY ORRIN KEEPNEWS

MASTERED BY MARK WILDER, SONY MUSIC STUDIOS, NYC

IT'S MONK'S TIME

was recorded when the great composer-pianist's time had truly come. Monk's third Columbia album was the result of four sessions, from January to March 1964 – roughly concurrent with the moment when he became an "overnight sensation" as the subject of a *Time* magazine (Feb. 28, 1964) cover profile. But if Monk (1917-1982) had at long last crashed middlebrow culture, his work showed no signs of abandoning its unique time zone. Of all his Columbia studio dates, this one, and 1967-68's *Underground*, feature some of his quartet's most purposefully extended performances. *It's Monk's Time*, which introduced drummer Ben Riley to the band (he would remain in the fold for the next five years), contains three new originals: "Stuffy Turkey," "Shuffle Boil," and "Brake's Sake." There's also a delightful evocation of Monk's stride piano roots at the outset of "Lulu's Back In Town." Now expanded to nine numbers with the additions of two alternate takes (one previously unissued), plus a complete "Epistrophy," Monk's longtime closing theme, *It's Monk's Time* is further graced by an essay from the respected pianist Dick Katz.

sonymusic.com
legacyrecordings.com
thelonious-monk.com

COLUMBIA

LEGACY

8 86972 48252 1

1 LULU'S BACK IN TOWN

2 MEMORIES OF YOU

3 STUFFY TURKEY

4 BRAKE'S SAKE

5 NICE WORK IF YOU CAN GET IT (TAKE 3)

6 SHUFFLE BOIL (RETAKE)

BONUS TRACKS - NOT ON ORIGINAL LP

7 EPISTROPHY (TAKE 1)

8 NICE WORK IF YOU CAN GET IT (TAKE 2)

* 9 SHUFFLE BOIL (TAKE 5)

* PREVIOUSLY UNRELEASED

THELONIOUS MONK : PIANO
CHARLIE ROUSE : TENOR SAXOPHONE
BUTCH WARREN : BASS
BEN RILEY : DRUMS

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CK 63532 THELONIOUS MONK IT'S MONK'S TIME COLUMBIA/LEGACY

JOHN PATTON
QUINTET
THIS ONE'S FOR JA

DW-919

JOHN PATTON
QUINTET
THIS ONE'S FOR JA
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DIW-919
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DIW

DIW-919 JOHN PATTON QUINTET/THIS ONE'S FOR JA

JOHN PATTON, organ DAVE HUBBARD, tenor ED CHERRY, guitar
EDDIE GLADDEN, drums LAWRENCE KILLIAN, percussion

1.	PATAND	7:35
2.	CHERRY RED	7:23
3.	STEAM	7:50
4.	NO PROBLEM	6:32
5.	SYEEDA'S SONG FLUTE	5:17
6.	EXTENSIONS	7:56
7.	SONNY'S BACK	4:15
8.	CHILDREN OF THE NIGHT	7:21

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DIW-919 JOHN PATTON QUINTET/THIS ONE'S FOR JA

BLUE NOTE

JOHN PATTON
ACCENT ON THE BLUES

CDP 7243 8 53924 2 9

1. Rakin' And Scrapin'
2. Freedom Jazz Dance
3. Captain Nasty
4. Village Lee
5. Lite Hit
6. Don't Let Me Lose This Dream
7. Lite Hit (alt tk) *
8. Buddy Boy *
9. 2 J *
10. Sweet Pea *

* bonus tracks

Produced by FRANCIS WOLFF
Reissue produced by BOB BELDEN
Blue Note Rare Groove Series produced by
MICHAEL CUSCUNA and TOM EVERED

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RIVERSIDE
CONTEMPORARY SERIES
12-282
PHILLY JOE JONES
SEXTET
BLUES FOR DRACULA
NAT ADDERLEY
JOHNNY GRIFFIN
ORIGINAL Jazz CLASSICS
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RIVERSIDE®

OJCCD-230-2
(RLP-12-282)

PHILLY JOE JONES SEXTET
BLUES FOR DRACULA

1. BLUES FOR DRACULA 8:11
2. TRICK STREET 3:47

3 FIESTA 10:25
4. TUNE UP 8:00
5. OW! 12:08

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ORIGINAL Jazz CLASSICS®

RIVERSIDE®
COMPACT disc DIGITAL AUDIO

OJCCD-230-2
(RLP-12-282)

AAD

PHILLY JOE JONES SEXTET BLUES FOR DRACULA

RIVERSIDE OJCCD-230-2 (RLP 282)

1. BLUES FOR DRACULA 8:11
2. TRICK STREET 3:47
3. FIESTA 10:25
4. TUNE UP 8:00
5. OW! 12:08

NAT ADDERLEY—cornet
JULIAN PRIESTER—trombone
JOHNNY GRIFFIN—tenor saxophone
TOMMY FLANAGAN—piano
JIMMY GARRISON—bass
PHILLY JOE JONES—drums

Produced by ORRIN KEEPNEWS

Recorded in New York City; September 17, 1958.

Digital remastering, 1991—Phil De Lancie
(Fantasy Studios, Berkeley)

The first album under the leadership of Philly Joe Jones has achieved cult status over the years through the unique spoken vocal on the title track. That remarkable Bela Lugosi/Dracula sequence was actually largely derived from a routine by Philly's friend Lenny Bruce, who not only gave his blessing, but wanted to participate as a "talking sideman" (but couldn't get permission from the label he was under contract to in the Fifties, Fantasy Records!). The rest of the record should not, however, be overlooked: it's such as Nat Adderley, Johnny Griffin, and Tommy Flanagan, spurred to top-level post-bop performances by one of the major drummers of our time.

TOTAL TIME 43:00
Rounded off to the nearest minute

ORIGINAL Jazz CLASSICS

AAD

COMPACT disc DIGITAL AUDIO

RIVERSIDE®

0 25218 - 6230 - 2 5

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RIVERSIDE OJCCD-230-2 (RLP 282)

PHILLY JOE JONES SEXTET BLUES FOR DRACULA

1. DOWN HOME 7:26
(Curtis Fuller) Second Floor Music-BMI

2. SWEET AND LOVELY 6:56
(Arnheim-Tobias-Lemare) EMI Robbins Catalog/Anne-Rachel Music-ASCAP

3. AS LONG AS THERE'S MUSIC 3:43
(Styne-Cahn) Chappell & Co.-ASCAP

4. WELL NOW 1:56
(Roy Haynes) Prestige Music-BMI

5. CYMBALISM 7:00
(Haynes-Wyands) Prestige-BMI

6. CON ALMA 6:31
(Dizzy Gillespie) Dizlo Music-ASCAP

7. SPEAK LOW 7:03
(Weill-Nash) Chappell & Co./Hampshire House Cromwell Music-ASCAP

ROY HAYNES—drums
RICHARD WYANDS—piano
EDDIE De HAAS—bass

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; July 5, 1960.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Photography—Esmond Edwards

OJCCD-879-2
(NJ-8245)

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THE ROY HAYNES TRIO
JUST US

1. DOWN HOME 7:26
2. SWEET AND LOVELY 6:56
3. AS LONG AS THERE'S MUSIC 3:43

ORIGINAL JAZZ CLASSICS®

PRESTIGE NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-879-2
(NJ-8245)

AAD

4. WELL NOW 1:56
5. CYMBALISM 7:00
6. CON ALMA 6:31
7. SPEAK LOW 7:03

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DIDX 037671

JUST US

THE ROY HAYNES TRIO

PRESTIGE/NEW JAZZ
OJCCD-879-2 (NJ-8245)

1. DOWN HOME 7:26
2. SWEET AND LOVELY 6:56
3. AS LONG AS THERE'S MUSIC 3:43
4. WELL NOW 1:56
5. CYMBALISM 7:00
6. CON ALMA 6:31
7. SPEAK LOW 7:03

ROY HAYNES—drums
RICHARD WYANDS—piano
EDDIE De HAAS—bass

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; July 5, 1960.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

Roy Haynes's musicianship is so impeccable that he chose a trio setting for his first two New Jazz sessions. (The predecessor to this album, *We Three*, features Phineas Newborn, Jr. and Paul Chambers and can be heard on OJCCD-196-2.) Of course, the five years Haynes spent in Sarah Vaughan's rhythm section served as a graduate course in the art of the trio. The threesome on this album was a working group that evolved out of Kenny Burrell combo, and its range of moods and efficient arrangements provided an early spotlight for the still-thriving Richard Wyands. Haynes recently turned 70 and continues to deliver brilliant performances, with the group commitment and spirit of adventure that suffuses everything he plays here, from his ballad support on "Sweet and Lovely" to a most musical and original drum feature "Well Now."

PRESTIGE/NEW JAZZ
OJCCD-879-2 (NJ-8245)

THE ROY HAYNES TRIO

JUST US

ORIGINAL Jazz CLASSICS

AAD
STEREO
COMPACT disc DIGITAL AUDIO

PRESTIGE
NEW JAZZ

TOTAL TIME 40:55

0 25218 - 6879 - 2 8

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Blue Mitchell

Big 6

RIVERSIDE | 12-273

CONTEMPORARY SERIES

Philly Joe Jones

Wynton Kelly

ORIGINAL Jazz CLASSICS COMPACT DISC

Johnny Griffin

Wilbur Ware

Curtis Fuller

HUGH BELL PAUL BACON

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RIVERSIDE®

OJCCD-615-2
(RLP-12-273)

BLUE MITCHELL WITH
JOHNNY GRIFFIN/CURTIS FULLER
WYNTON KELLY
BIG 6

1. BLUES MARCH 10:23
2. BIG SIX 6:42
3. THERE WILL NEVER BE ANOTHER YOU 4:59

ORIGINAL JAZZ CLASSICS ®

RIVERSIDE ®

COMPACT disc DIGITAL AUDIO

OJCCD-615-2
(RLP-12-273)

AAD

4. BROTHER 'BALL 7:21
5. JAMPH 3:46
6. SIR JOHN 8:05
7. PROMENADE 1:40

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BLUE MITCHELL WITH JOHNNY GRIFFIN/CURTIS FULLER/WYNTON KELLY BIG 6

RIVERSIDE OJCCD-615-2 (RLP-12-273)

1. BLUES MARCH 10:23
2. BIG SIX 6:42
3. THERE WILL NEVER BE ANOTHER YOU 4:59
4. BROTHER 'BALL 7:21
5. JAMPH 3:46
6. SIR JOHN 8:05
7. PROMENADE 1:40

BLUE MITCHELL—trumpet
CURTIS FULLER—trombone
JOHNNY GRIFFIN—tenor saxophone
WYNTON KELLY—piano
WILBUR WARE—bass
PHILLY JOE JONES—drums

Produced by ORRIN KEEPNEWS

Recorded in New York City; July 2-3, 1958.

Digital remastering, 1991—Phil De Lancie
(Fantasy Studios, Berkeley)

At a time when most young trumpet players were modeling themselves on Miles Davis, Dizzy Gillespie, or Clifford Brown, Blue Mitchell was a new quality. With his precision, harmonic ingenuity, and a hint of melancholy in his warm tone that suggested the mellowness of a cornet, Mitchell brought modern excitement contrasted with a lyricism that was somehow old-fashioned. This is Mitchell at 28, in his first album as a leader, recommended to Riverside's Orrin Keepnews by Cannonball Adderley and living up to Adderley's enthusiastic billing. Teamed with five of the major players of the day, Mitchell not only holds his own but is clearly in command of the proceedings. Mitchell had arrived in New York from Florida fully equipped for the fame that he would shortly achieve.

TOTAL TIME 44:00
Rounded off to the nearest minute

ORIGINAL Jazz CLASSICS

AAD

COMPACT disc DIGITAL AUDIO

RIVERSIDE®

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RIVERSIDE OJCCD-615-2 (RLP-12-273)

BLUE MITCHELL WITH JOHNNY GRIFFIN/CURTIS FULLER/WYNTON KELLY BIG 6

SOLO SPIRIT

Muse

LARRY WILLIS

D. VONG

Mapleshade: The Excitement of Live Music, Recorded Without Compromise
Solo Spirit
LARRY WILLIS
COMPACT disc DIGITAL AUDIO
01432
Mapleshade
© 1993
MASTERED BY NIMBUS
1. Take My Hand Precious Lord 2. Motherless Child
3. This Little Light of Mine 4. Come Sunday 5. Sweet Hour of Prayer
6. What a Friend We Have in Jesus
7. Let Us Break Bread Together 8. The Lord's Prayer
9. May the Good Lord Bless And Keep You

SOLO SPIRIT

LARRY WILLIS • *Piano*

7 3556-10143-2 5

1. TAKE MY HAND PRECIOUS LORD 10:13
   Thomas Dorsey
2. MOTHERLESS CHILD 14:03
   Traditional
3. THIS LITTLE LIGHT OF MINE 9:11
   Traditional
4. COME SUNDAY 8:42
   Edward K. Ellington
5. SWEET HOUR OF PRAYER 7:36
   William B. Bradbury
6. WHAT A FRIEND WE HAVE IN JESUS 6:24
   Charles C. Converse
7. LET US BREAK BREAD TOGETHER 7:21
   Traditional
8. THE LORD'S PRAYER 3:42
   Francis Mallott
9. MAY THE GOOD LORD BLESS YOU AND KEEP YOU 8:38
   Meredith Willson

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Mapleshade 01432 • LARRY WILLIS • SOLO SPIRIT

Mapleshade 01432 • LARRY WILLIS • SOLO SPIRIT

RIVERSIDE 1150

STEREOPHONIC

5 by MONK by 5

ORIGINAL Jazz CLASSICS COMPACT DISC ®

LAWRENCE W. SHUSTAK — PAUL BACON

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RIVERSIDE®

OJCCD-362-2
(RLP-1150)

THELONIOUS MONK
5 BY MONK BY 5

1. JACKIE-ING 6:07
2. STRAIGHT, NO CHASER 9:21
3. PLAYED TWICE (Take 3) 8:00

4. PLAYED TWICE (Take 1) 6:56
5. PLAYED TWICE (Take 2) 7:53
6. I MEAN YOU 9:48
7. ASK ME NOW 10:46

ORIGINAL Jazz CLASSICS ®

RIVERSIDE ®

COMPACT disc DIGITAL AUDIO

OJCCD-362-2
(RLP-1150)

AAD

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THELONIOUS MONK QUINTET 5 BY MONK BY 5

RIVERSIDE OJCCD-362-2 (RLP-1150)

1. JACKIE-ING 6:07
2. STRAIGHT, NO CHASER 9:21
3. PLAYED TWICE (take 3) 8:00
*4. PLAYED TWICE (take 1) 6:56
*5. PLAYED TWICE (take 2) 7:53
6. I MEAN YOU 9:48
7. ASK ME NOW 10:46

*BONUS TRACKS

THELONIOUS MONK—piano
THAD JONES—cornet
CHARLIE ROUSE—tenor saxophone
SAM JONES—bass
ARTHUR TAYLOR—drums

Produced by ORRIN KEEPNEWS

Recorded in New York; June 1-2, 1959.

Digital remastering, 1989—Phil De Lancie
(Fantasy Studios, Berkeley)

During his half-dozen years at Riverside, Thelonious Monk recorded in a wide variety of settings, but this is his only use of the trumpet/tenor saxophone/rhythm lineup that was the most common recording-studio format of the post-bop era. The personnel here was Monk's 1959 working group (with Charlie Rouse close to the start of his decade-long association with the pianist), plus one guest. That guest was Thad Jones, then best known as a member of the Count Basie Orchestra and one of a very select group of horn men (Clark Terry and Donald Byrd were others) who could play his music with accuracy and also with enough fire and imagination to satisfy Thelonious.

TOTAL TIME 59:00
Rounded off to the nearest minute

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

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RIVERSIDE OJCCD-362-2 (RLP-1150)

THELONIOUS MONK QUINTET 5 BY MONK BY 5

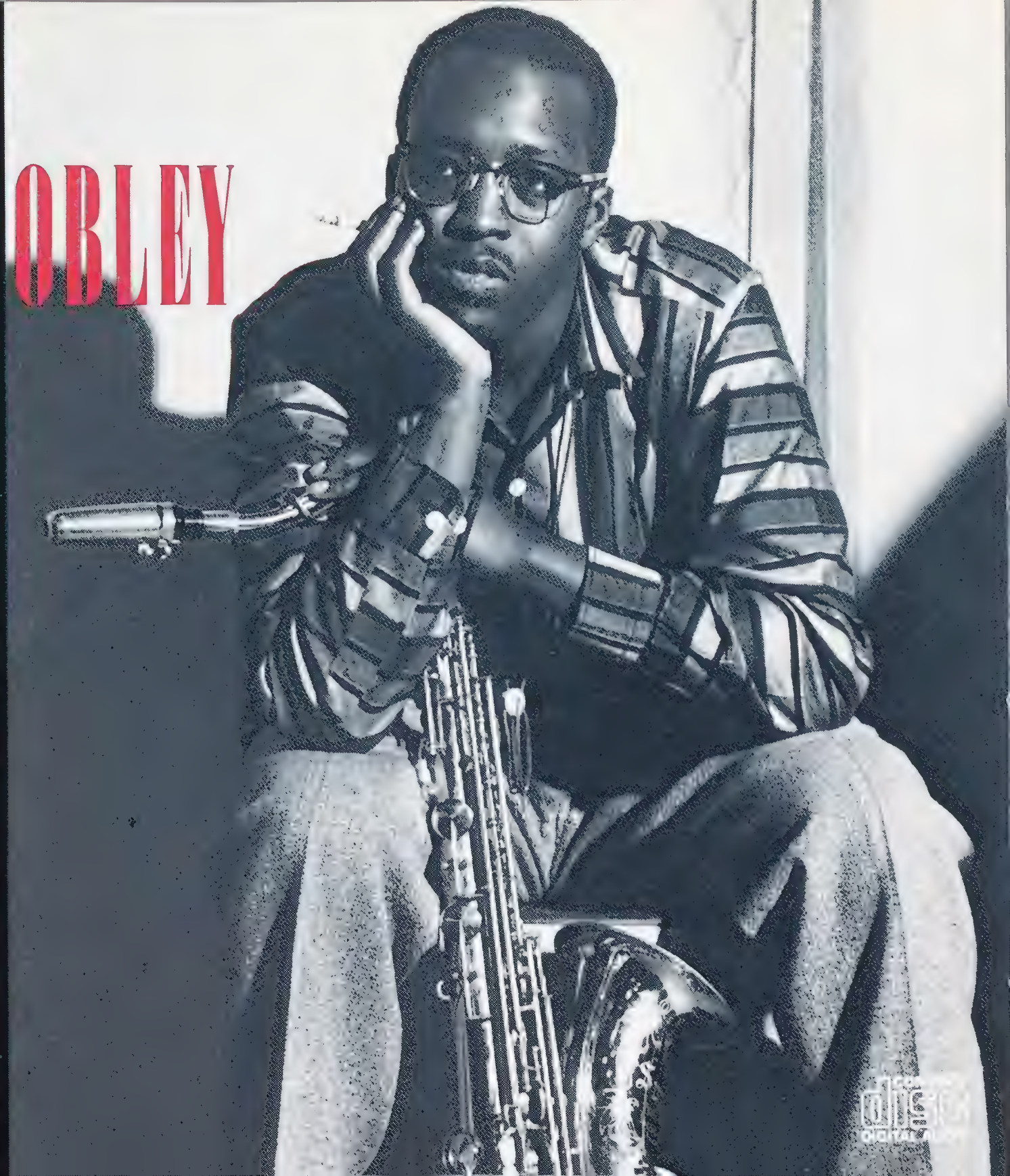
THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

HANK MOBLEY

DONALD BYRD
CEDAR WALTON
RON CARTER
BILLY HIGGINS

FAR AWAY LANDS



FAR AWAY LANDS

HANK MOBLEY

**HANK MOBLEY, tenor sax; DONALD BYRD, trumpet;
CEDAR WALTON, piano; RON CARTER, bass;
BILLY HIGGINS, drums.**

1. **A Dab Of This And That**
   (H. Mobley) 5:10
2. **Far Away Lands**
   (Jimmy Heath) 5:31
3. **No Argument**
   (H. Mobley) 6:30
4. **The Hippity Hop**
   (H. Mobley) 5:39
5. **Bossa For Baby**
   (H. Mobley) 6:05
6. **Soul Time**
   (Donald Byrd) 6:50

Original sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey
on May 26, 1967
Digital Transfers: RON MCMASTER
Design: RICHARD MANTEL

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

BLUE NOTE

HANK MOBLEY

FAR AWAY LANDS

1. A DAB OF THIS AND THAT
2. FAR AWAY LANDS
3. NO ARGUMENT
4. THE HIPPITY HOP
5. BOSSA FOR BABY
6. SOUL TIME

COMPACT disc DIGITAL AUDIO

CDP 0777 7 84425 2 3

Original Sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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NOTE®

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 84425 2
DIDX: 3869

FAR AWAY LANDS
HANK MOBLEY

**HANK MOBLEY, tenor sax; DONALD BYRD, trumpet;
CEDAR WALTON, piano; RON CARTER, bass;
BILLY HIGGINS, drums.**

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   (H. Mobley) 5:10
2. **Far Away Lands**
   (Jimmy Heath) 5:31
3. **No Argument**
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COMPACT disc DIGITAL AUDIO

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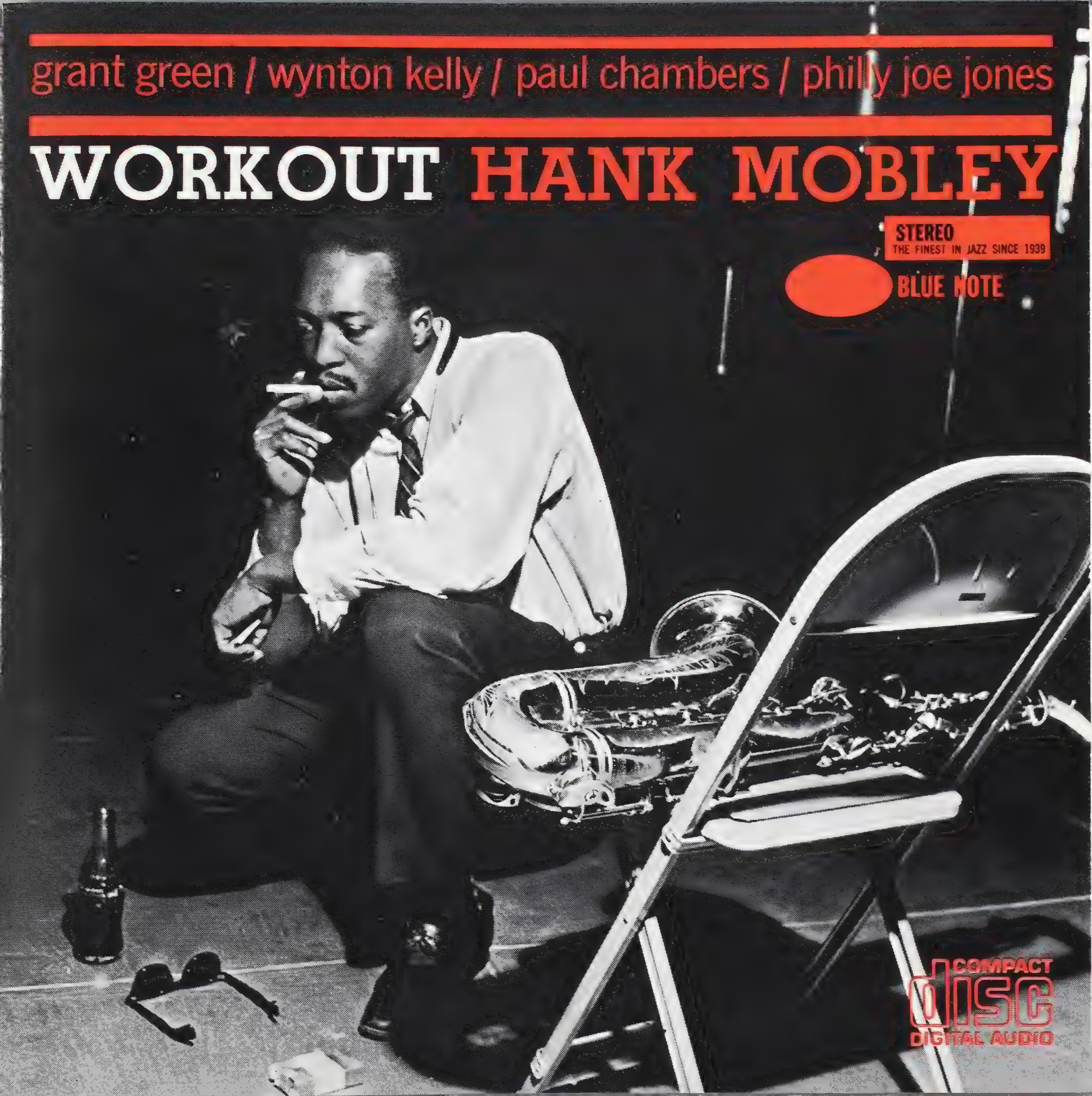
BLUE NOTE® HANK MOBLEY FAR AWAY LANDS CDP 7 84425 2
CDP 7 84425 2 HANK MOBLEY FAR AWAY LANDS BLUE NOTE®

grant green / wynton kelly / paul chambers / philly joe jones

WORKOUT HANK MOBLEY

STEREO
THE FINEST IN JAZZ SINCE 1939

BLUE NOTE



COMPACT
disc
DIGITAL AUDIO

CDP 7 84080 2
DIDX 2717

WORKOUT

HANK MOBLEY

HANK MOBLEY, tenor sax; GRANT GREEN, guitar:
WYNTON KELLY, piano; PAUL CHAMBERS, bass;
PHILLY JOE JONES, drums.

1 **WORKOUT**
(Hank Mobley) 10:00

2 **UH HUH**
(Hank Mobley) 10:45

3 **SMOKIN'**
(Hank Mobley) 7:28

4 **THE BEST THINGS IN LIFE ARE FREE**
(DeSylva/Brown/Henderson) 5:16

5 **GREASIN' EASY**
(Hank Mobley) 6:59

6 **THREE COINS IN THE FOUNTAIN***
(J. Styne/S. Cahn) 5:25

*Does not appear on L.P. configuration
Total Time – 46:03

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transfering the one step analog master to digital.

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HANK MOBLEY
WORKOUT

1 Workout

2 Uh Huh

3 Smokin'

4 The Best Things
In Life Are Free

5 [illegible]

6 [illegible]
In The Fountain

Produced by ALFRED LION

Produced for release by
MICHAEL CUSCUNA

DIDX 002717

MADE IN USA

Does not appear on LP configuration

COMPACT DISC DIGITAL AUDIO

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BLUE NOTE®

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 84080 2
DIDX 2717

0 7777-84080-2 4

WORKOUT

HANK MOBLEY

HANK MOBLEY, tenor sax; GRANT GREEN, guitar:
WYNTON KELLY, piano; PAUL CHAMBERS, bass;
PHILLY JOE JONES, drums.

1 **WORKOUT**
(Hank Mobley) 10:00

2 **UH HUH**
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(Hank Mobley) 6:59

6 **THREE COINS IN THE FOUNTAIN***
(J. Styne/S. Cahn) 5:25

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded on March 26, 1961
Digital transfer by RON McMASTER
*Does not appear on L.P. configuration
Total Time – 46:03

COMPACT disc DIGITAL AUDIO

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BLUE NOTE® WORKOUT HANK MOBLEY CDP 7 84080 2
CDP 7 84080 2 HANK MOBLEY WORKOUT BLUE NOTE®

STEREO

PR 7334
PRESTIGE

ERIC DOLPHY & BOOKER LITTLE MEMORIAL ALBUM

RECORDED LIVE AT THE FIVE SPOT

ORIGINAL Jazz CLASSICS COMPACT DISC

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OJCCD-353-2
(P-7334)

ERIC DOLPHY & BOOKER LITTLE
MEMORIAL ALBUM

ORIGINAL JAZZ CLASSICS®

Prestige®
COMPACT disc
DIGITAL AUDIO
OJCCD-353-2
(P-7334)
AAD

1. NUMBER EIGHT (POTSA LOTSA) 16:29
2. BOOKER'S WALTZ 14:40

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ERIC DOLPHY & BOOKER LITTLE MEMORIAL ALBUM

PRESTIGE OJCCD-353-2 (P-7334)

1 NUMBER EIGHT (POTSA LOTSA) 16:29
2 BOOKER'S WALTZ 14:40

ERIC DOLPHY—bass clarinet, alto saxophone
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
EDDIE BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded live at the Five Spot, New York; July 16, 1961.

Digital remastering, 1989—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 31:12

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

Prestige®

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Linked as two of the young musicians who had achieved much but promised so much more before their untimely deaths, Dolphy (died 1964 at age 36) and Little (died 1961 at age 23) are forever united in the recordings made during a two-week gig at the Five Spot in July of '61, three months before Booker's passing.

Against the all-star rhythm section of Mal Waldron, Richard Davis, and Ed Blackwell, the innovative, ground-breaking horns explore two Dolphy originals, one to a side: the minor-cast "Number Eight" and the fast-lilting "Booker's Waltz." The latter has Dolphy switching from alto sax to bass clarinet. Blackwell is heard to advantage in a long solo on "Number Eight," and in exchanges with the horns on "Booker's Waltz."

PRESTIGE OJCCD-353-2 (P-7334)

ERIC DOLPHY & BOOKER LITTLE MEMORIAL ALBUM

STEREO

MILES DAVIS
'FOUR' & MORE
RECORDED LIVE IN CONCERT

5190841

Jazz Heritage Society

MILES DAVIS 'FOUR' & MORE

Miles Davis,
trumpet

George Coleman,
tenor saxophone

Herbie Hancock,
piano

Ron Carter,
bass

Tony Williams,
drums

Total Time 53:59

COMPACT disc DIGITAL AUDIO

5190841

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1. So What
2. Walkin'
3. Joshua
4. Go-Go (Theme and Announcement)
5. Four
6. Seven Steps to Heaven
7. There Is No Greater Love
8. Go-Go (Theme and Announcement)

5190841

MILES DAVIS "FOUR" & MORE

COLUMBIA/LEGACY

ORIGINAL RECORDINGS PRODUCED BY TEO MACERO

1	SO WHAT	9:10
2	WALKIN'	8:08
3	JOSHUA	9:32
4	GO-GO (THEME AND ANNOUNCEMENT)	1:38
5	FOUR	6:20
6	SEVEN STEPS TO HEAVEN	7:45
7	THERE IS NO GREATER LOVE	10:02
8	GO-GO (THEME AND ANNOUNCEMENT)	1:21

Jazz Heritage Society

MILES DAVIS, TRUMPET

GEORGE COLEMAN, TENOR SAXOPHONE

HERBIE HANCOCK, PIANO

RON CARTER, BASS

TONY WILLIAMS, DRUMS

Recorded at the same Feb. 12, 1964 New York concert that yielded the more balladic album *My Funny Valentine*, *Four & More* showcases the Miles Davis quintet at their blistering best. The great trumpeter-bandleader (1926-1991) and his stellar group, which was less than a year old at the time of this recording, mostly essayed tempos that ranged from Indianapolis 500 to Bonneville Salt Flats. Offering a well-balanced, albeit reconfigured, repertoire featuring the familiar hard-bop strains of "Four" and "Walkin'," newer, original freebop compositions like "Joshua" and "Seven Steps To Heaven," and the standard "There Is No Greater Love," which the ensemble performed relatively infrequently and is the only tune herein not taken at a supersonic pace, the quintet electrified a sold-out Philharmonic Hall. Spurred on consistently by the mercurial rhythm section of pianist Herbie Hancock (23 years old at the time), bassist Ron Carter (then 26), and especially by the cross rhythms of 18-year old genius drummer Tony Williams, Davis' work, particularly in the upper register, was seldom more commanding. As for his front line partner, tenor saxophonist George Coleman, Davis would write in his autobiography that he "played better that night than I ever heard him play." Now completely remixed and mastered using state-of-the-art DSD technology, *Four & More* has never sounded more vibrant.

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5190841

5190841

MILES DAVIS "FOUR" & MORE

COLUMBIA/LEGACY

Mapleshade

IN WALKED
THELONIOUS

CD Review :
"A legacy... a visitation."
★★★★

WALTER DAVIS, JR.

PIANO

PHOTO BY BILL WESLER

Mapleshade
IN WALKED
THELONIOUS
WALTER DAVIS, JR.
COMPACT
DISC
56312
MAPLESHADE Productions
Made in the USA

WALTER DAVIS, JR. PIANO

1. GREEN CHIMNEYS	2:52
2. CREPUSCULE WITH NELLIE	2:45
3. GALLOP'S GALLOP	2:10
4. ASK ME NOW	3:13
5. 'ROUND MIDNIGHT (I)	4:53
6. TRINKLE TWINKLE	2:17
7. RUBY, MY DEAR	3:45
8. MONK'S MOOD	3:00
9. OFF MINOR	1:57
10. PANONICA	2:08
11. BYE-YA	1:34
12. UGLY BEAUTY	2:44
13. CRISS CROSS	2:34
14. PORTRAIT OF AN EREMITE (AKA REFLECTIONS)	2:00
15. 'ROUND MIDNIGHT (II)	5:28
	TT: 43:33

All compositions by Thelonious Monk except for "'Round Midnight", by T. Monk, C. Williams, and D. Hanighen.

IN WALKED THELONIOUS

Produced and engineered by Pierre M. Sprey
Recorded at Mapleshade Studio, Glenn Dale, MD, April-May 1987
Digital master by Bob Katz, Digital Domain, NYC
Design by Eitner & Company, Inc.
Package redesign by Daniel Vong, assisted by Eldon Baldwin
©1994 Mapleshade Productions

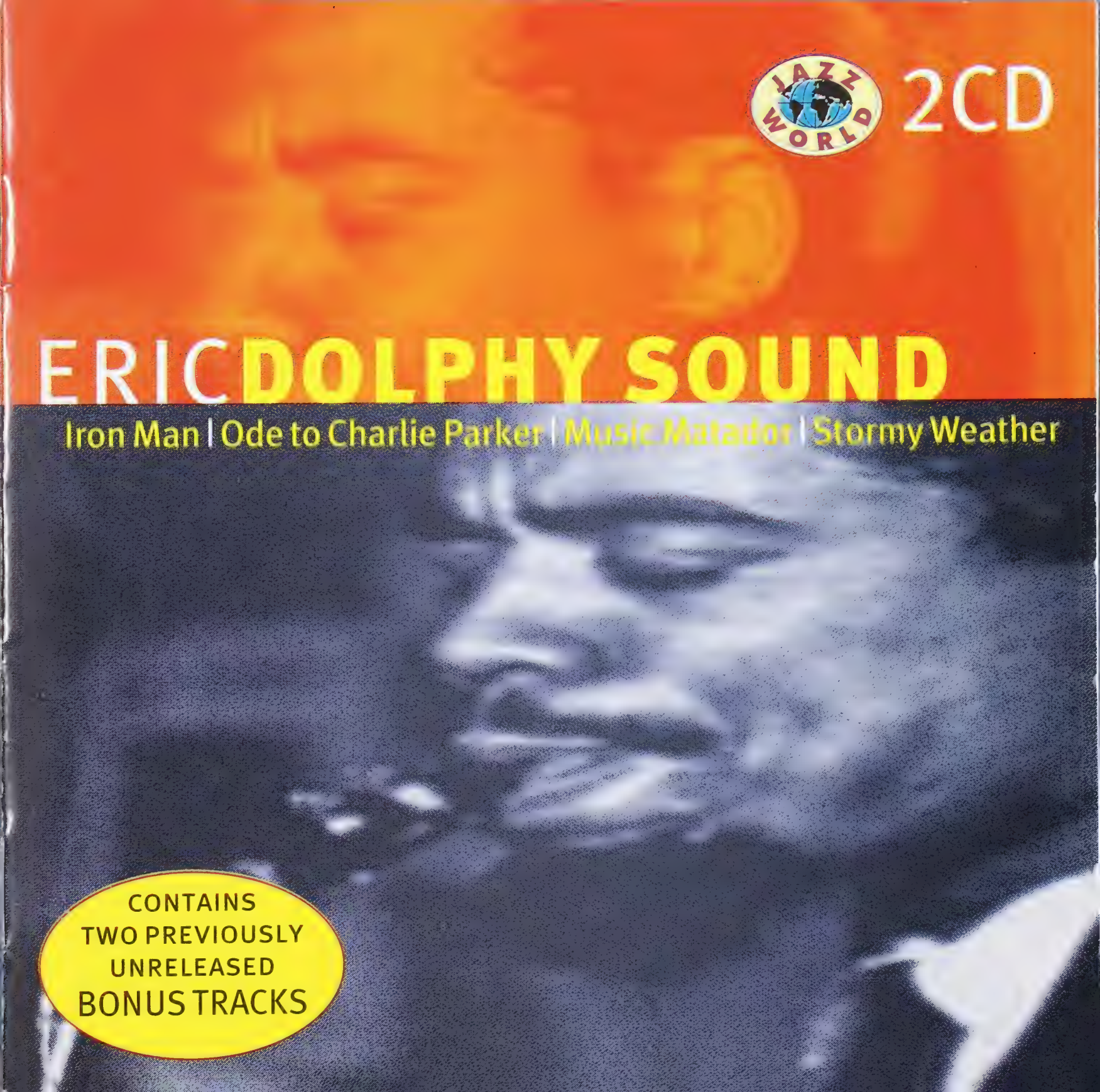
Mr. Davis performs on the studio's 1911 Steinway "O".

Technical Notes: No filtering, compression, equalization, or noise reduction; no multi-tracking or over-dubbing; mastered at 15 ips, 18 to 42,000 hz (±3db) and digitized on custom A/D converter at 5,645 K samples per second; minimum miking and minimum-length cabling.

Mapleshade Productions
2301 Crain Highway
Upper Marlboro, MD 20772
(301) 627-0525

7 3556-15631-2 0

56312 • IN WALKED THELONIOUS • WALTER DAVIS, JR.
56312 • IN WALKED THELONIOUS • WALTER DAVIS, JR.


JAZZ WORLD
2CD
ERIC DOLPHY SOUND
Iron Man | Ode to Charlie Parker | Music Matador | Stormy Weather
CONTAINS
TWO PREVIOUSLY
UNRELEASED
BONUS TRACKS

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Wynton Marsalis

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Bill Evans
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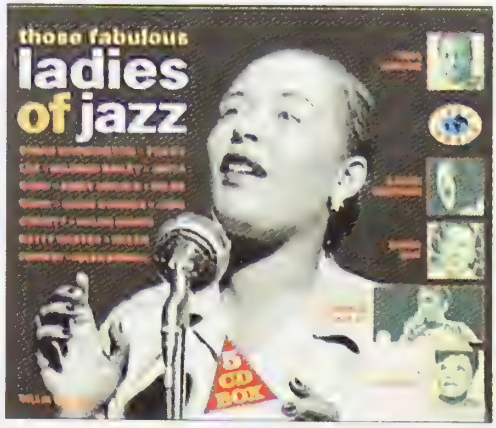
Kenny Burrell
Barney Kessel
Wes Montgomery
George Benson

JWD 2527 5 CD BOX



THOSE FABULOUS LADIES OF JAZZ
Billie Holiday
Ella Fitzgerald
Dinah Washington
Nina Simone a.o.

JWD 2528 5 CD BOX

JAZZ WORLD

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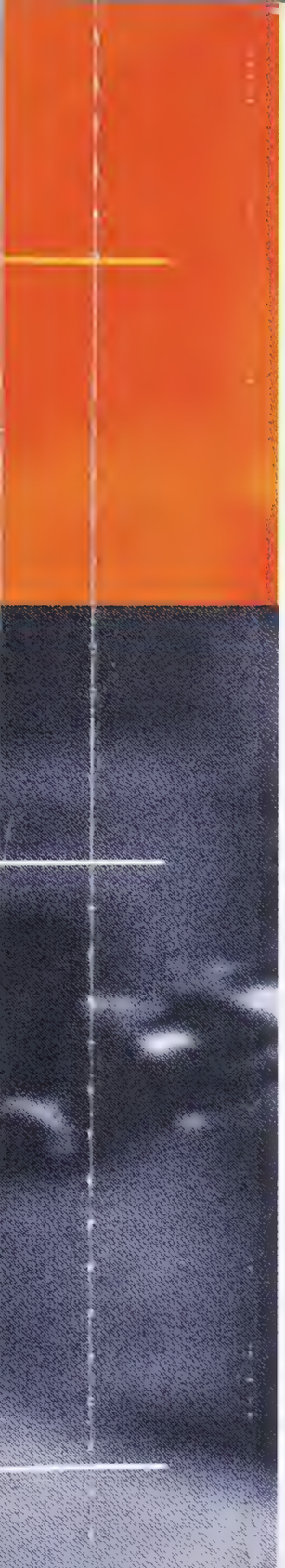
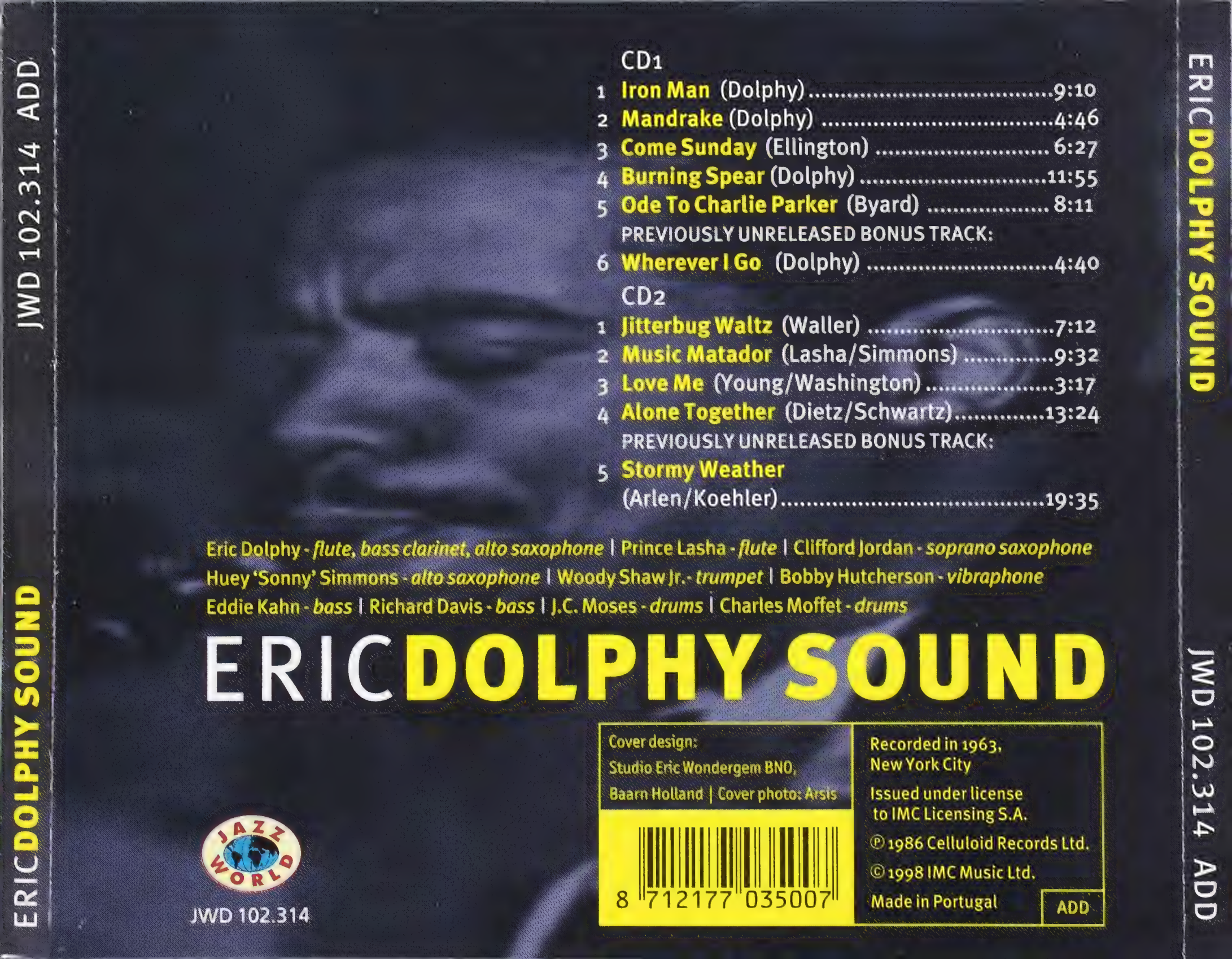
ERIC DOLPHY SOUND
CD 1
MCPS
JWD 102.314 ADD
℗ 1986 Celluloid Records Ltd.
℗ 1998 IMC Music Ltd.
MADE IN PORTUGAL

ERIC DOLPHY SOUND
CD 2
JAZZ WORLD



ERIC DOLPHY SOUND

Iron man : Ode to Charly Parker : Music Matador : Stormy Weather



CD1

1 **Iron Man** (Dolphy) 9:10
2 **Mandrake** (Dolphy) 4:46
3 **Come Sunday** (Ellington) 6:27
4 **Burning Spear** (Dolphy) 11:55
5 **Ode To Charlie Parker** (Byard) 8:11

PREVIOUSLY UNRELEASED BONUS TRACK:

6 **Wherever I Go** (Dolphy) 4:40

CD2

1 **Jitterbug Waltz** (Waller) 7:12
2 **Music Matador** (Lasha/Simmons) 9:32
3 **Love Me** (Young/Washington) 3:17
4 **Alone Together** (Dietz/Schwartz) 13:24

PREVIOUSLY UNRELEASED BONUS TRACK:

5 **Stormy Weather** (Arlen/Koehler) 19:35

Eric Dolphy - *flute, bass clarinet, alto saxophone* | Prince Lasha - *flute* | Clifford Jordan - *soprano saxophone*
Huey 'Sonny' Simmons - *alto saxophone* | Woody Shaw Jr. - *trumpet* | Bobby Hutcherson - *vibraphone*
Eddie Kahn - *bass* | Richard Davis - *bass* | J.C. Moses - *drums* | Charles Moffet - *drums*

ERIC DOLPHY SOUND

Cover design:
Studio Eric Wondergem BNO,
Baarn Holland | Cover photo: Arsis

Recorded in 1963,
New York City

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Made in Portugal

ADD

8 712177 035007

JAZZ WORLD

JWD 102.314

ERIC DOLPHY SOUND JWD 102.314 ADD

1. FIRE WALTZ 13:11
(Mal Waldron) Tru-Sound Recording Corp.-ASCAP

2. BEE VAMP 12:11
(Booker Little) Prestige Music-BMI

3. THE PROPHET 21:06
(Eric Dolphy) Split Music-BMI

*4. BEE VAMP [alternate take] 9:25

*Bonus track

ERIC DOLPHY—alto saxophone, bass clarinet
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
ED BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded at Van Gelder Studios, Englewood Cliffs, NJ; July 16, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

"Bee Vamp" previously released on *Dash One* (Prestige 2517).

Design/photo—Don Schlitten

OJCCD-133-2
(NJ-8260)

Prestige/New Jazz Records,Tenth & Parker, Berkeley, CA 94710. ℗ 1991, © 1984, Fantasy, Inc. All rights reserved. Printed in U.S.A.

ERIC DOLPHY
AT THE FIVE SPOT, VOL. 1

1. FIRE WALTZ 13:11
2. BEE VAMP 12:11

ORIGINAL Jazz CLASSICS ®

PRESTIGE NEW JAZZ ®

COMPACT disc DIGITAL AUDIO

OJCCD-133-2
(NJ-8260)

AAD

3. THE PROPHET 21:06
4. BEE VAMP [alternate take] 9:25

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ERIC DOLPHY AT THE FIVE SPOT, VOL. 1

NEW JAZZ
OJCCD-133-2 (NJ-8260)

1 FIRE WALTZ 13:11
2 BEE VAMP 12:11
3 THE PROPHET 21:06
*4 BEE VAMP [alternate take] 9:25

*BONUS TRACK

ERIC DOLPHY—alto saxophone, bass clarinet
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
ED BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded at Van Gelder Studios,
Englewood Cliffs, NJ; July 16, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie
(Fantasy Studios, Berkeley)

"Bee Vamp" previously released on
Dash One (Prestige 2517).

One night during a one-time, two-week engagement at the Five Spot produced enough music of lasting merit for three albums. When Rudy Van Gelder took his portable equipment down to the fabled Cooper Square jazz club on July 16, 1961, he captured the interaction of an extraordinary quintet.

Eric Dolphy, Booker Little, Mal Waldron, Richard Davis, and Ed Blackwell had formed a cooperative group and, if Little had not died in October 1961, there is no doubt that it would have been a potent force in the music of the Sixties and beyond. Dolphy himself died in June 1964, after establishing himself as one of the important contemporary reedmen. Here his alto saxophone and bass clarinet and Little's trumpet explore three originals: "The Prophet" by Dolphy, "Bee Vamp" by Little, and "Fire Waltz" by Waldron. It's time caught in a bottle—music for the ages.

NEW JAZZ
OJCCD-133-2 (NJ-8260)

ERIC DOLPHY AT THE FIVE SPOT, VOL. 1

TOTAL TIME 57:00
Total time has been rounded off to the nearest minute.

AAD
STEREO
COMPACT disc DIGITAL AUDIO

PRESTIGE
NEW JAZZ

0 25218 - 6133 - 2

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1. AGGRESSION 16:34
(Booker Little) publ. unknown

2. LIKE SOMEONE IN LOVE 19:27
(Van Heusen-Burke) Bourne Co./Music Sales Corp.-ASCAP

ERIC DOLPHY—flute, bass clarinet
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
EDDIE BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded live at the Five Spot,
New York City; July 16, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie
(Fantasy Studios, Berkeley)

Design/photo—Don Schlitten

Prestige®

OJCCD-247-2
(P-7294)

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ADD Analog tape recorder used during the session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD Analog tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

GRANT GREEN

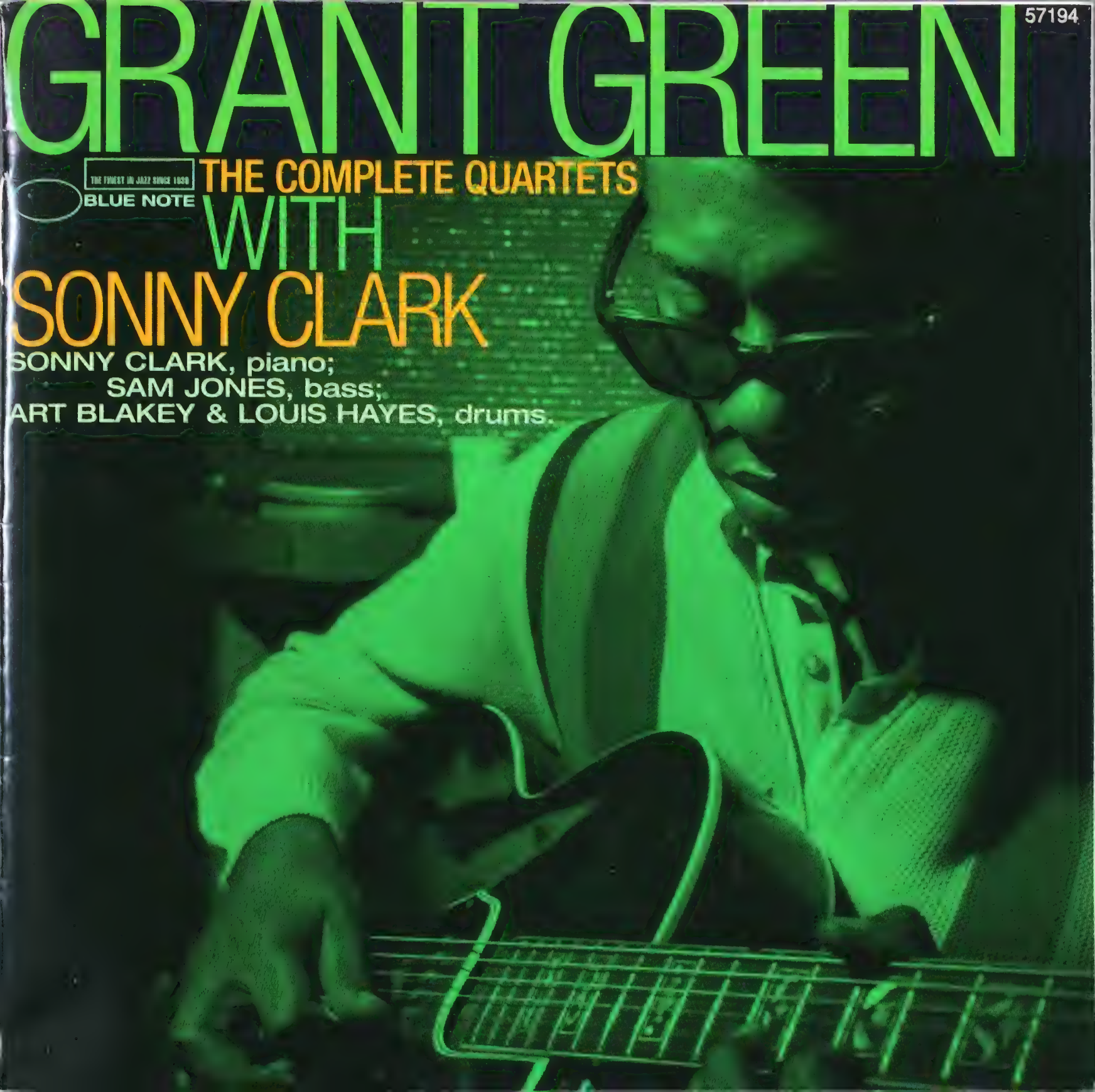
57194

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

THE COMPLETE QUARTETS WITH SONNY CLARK

SONNY CLARK, piano;
SAM JONES, bass;
ART BLAKEY & LOUIS HAYES, drums.



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GRANT GREEN

THE COMPLETE QUARTETS WITH SONNY CLARK

7243 8571952 3
(7243 8571942 4)

Disc One:

1. Airegin
2. It Ain't Necessarily So
3. I Concentrate On You
4. The Things We Did Last Summer
5. The Song Is You
6. Nancy (With The Laughing Face)
7. Airegin (Alt TK)
8. On Green Dolphin Street
9. Shadrack
10. What Is This Thing Called Love

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA

bel
BIEM

COMPACT disc DIGITAL AUDIO

"FINEST" JAZZ SINCE 1939
BLUE NOTE

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GRANT GREEN

THE COMPLETE QUARTETS WITH SONNY CLARK

7243 8571962 2
(7243 8571942 4)

Disc Two:

1. Moon River
2. Gooden's Corner
3. Two For One
4. Oleo
5. Little Girl Blue
6. Tune Up
7. Hip Funk
8. My Favorite Things
9. Oleo (Alt TK)

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA

bel
BIEM

COMPACT disc DIGITAL AUDIO

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

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DOUBLETIME SERIES

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

STEREO

Blue Note 57194

THE COMPLETE QUARTETS WITH SONNY CLARK

GRANT GREEN

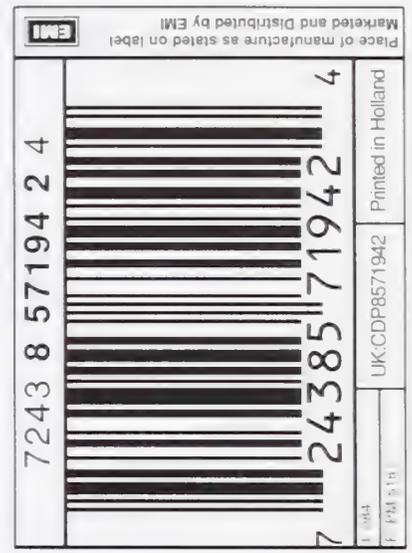
GRANT GREEN, guitar; SONNY CLARK, piano; SAM JONES, bass;
ART BLAKEY, drums (Disc One, #1-7), LOUIS HAYES (all others), drums

Disc One:

1. AIREGIN (7:32)
(Sonny Rollins)
2. IT AIN'T NECESSARILY SO (10:20)
(G. Gershwin-I. Gershwin)
3. I CONCENTRATE ON YOU (5:40)
(Cole Proter)
4. THE THINGS WE DID LAST SUMMER (5:54)
(J. Styne-S. Cahn)
5. THE SONG IS YOU (7:44)
(J. Kern-O. Hammerstein)
6. NANCY (WITH THE LAUGHING FACE) (6:20)
(P. Silvers-J. Van Heusen)
7. AIREGIN (ALT TK) (7:34)
(Sonny Rollins)
8. ON GREEN DOLPHIN STREET (6:25)
(B. Kaper-N. Washington)
9. SHADRACK (6:20)
(Robert MacGimsey)
10. WHAT IS THIS THING CALLED LOVE (5:49)
(Cole Porter

Disc Two:

1. MOON RIVER (5:34)
(H. Mancini-J. Mercer)
2. GOODEN'S CORNER (8:11)
(Grant Green)
3. TWO FOR ONE (7:38)
(Grant Green)
4. OLEO (5:35)
(Sonny Rollins)
5. LITTLE GIRL BLUE (7:12)
(R. Rodgers-L. Hart)
6. TUNE UP (7:17)
(Miles Davis)
7. HIP FUNK (8:35)
(Grant Green)
8. MY FAVORITE THINGS (8:28)
(R. Rodgers-O. Hammerstein)
9. OLEO (ALT TK) (6:00)
(Sonny Rollins)



Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on December 23, 1961 (Disc I, #8-10, Disc II, #1-3), January 13 (Disc I, #1-7) and January 31 (Disc II, #4-9), 1962
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GRANT GREEN

SOLID

THE FINEST IN JAZZ SINCE 1939

33580 BLUE NOTE

GRANT GREEN\JOE HENDERSON\ JAMES SPAULDING\
McCOY TYNER\BOB CRANSHAW\ELVIN JONES

CDP 7243 8 33580 2 1

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BLUE NOTE

SOLID
GRANT GREEN

GRANT GREEN, guitar; JOE HENDERSON, tenor saxophone;
JAMES SPAULDING, alto saxophone
McCOY TYNER, piano; BOB CRANSHAW, bass;
ELVIN JONES, drums.

1. MINOR LEAGUE
2. EZZ-THETIC
3. GRANT'S TUNE
4. SOLID
5. THE KICKER
6. WIVES AND LOVERS*

*CD Bonus track does not appear on LP

Original session produced by
ALFRED LION
Produced for release by
MICHAEL CUSCUNA

COMPACT disc DIGITAL AUDIO

CDP 7243 8 33580 2 1

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NOTE®

blue note records

SBM™ Super Bit Mapping

LIMITED EDITION

grant green solid

BONUS TRACK

ornette coleman:
the empty foxhole [28982]

andrew hill:
judgment [28981]

bobby hutcherson:
components [29027]

freddie redd:
the connection [89392]

wayne shorter:
the all seeing eye [29100]

baby face willette:
stop and listen [28998]

tina brooks:
true blue [28975]

don cherry:
symphony for improvisers [28976]

kenny dorham:
whistle stop [28978]

johnny griffin:
the congregation [89383]

clifford jordan & john gilmore:
blowing in from chicago [28977]

j. r. monterose:
j. r. monterose [29102]

jackie mclean:
destination out [32087]

grant green:
green street [32088]

lee morgan:
leeway [32089]

ike quebec:
heavy soul [32090]

pete la roca:
basra [32091]

grachan moncur III:
some other stuff [32092]

dizzy reece:
blues in trinity [32093]

freddie hubbard:
ready for freddie [32094]

lou donaldson:
sunny side up [32095]

wayne shorter:
schizophrenia [32096]

andrew hill:
smokestack [32097]

walter davis jr.:
davis cup [32098]

lee morgan:
the procrastinator [33579]

grant green:
solid [33580]

wayne shorter
et cetera [33581]

hank mobley:
a slice of the top [33582]

bobby hutcherson:
patterns [33583]

connoisseur cd series

BONUS TRACK

connoisseur cd series

7 2438-33580-2 1

SOLID
GRANT GREEN

GRANT GREEN, guitar; JOE HENDERSON, tenor saxophone;
JAMES SPAULDING, alto saxophone
McCOY TYNER, piano; BOB CRANSHAW, bass;
ELVIN JONES, drums.

1.MINOR LEAGUE
(Duke Pearson)

2.EZZ-THETIC (10:39)
(George Russell)

3.GRANT'S TUNE (6:58)
(Grant Green)

4.SOLID (7:20)
(Sonny Rollins)

5.THE KICKER (6:19)
(Joe Henderson)

6. WIVES AND LOVERS (9:02)*
(Burt Bacharach - Hal David)

*CD Bonus track does not appear on LP

Original session produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded on June 12, 1964 at the Van Gelder Studio,
Englewood Cliffs, New Jersey
Photo by FRANCIS WOLFF © Mosaic Images
Cover Design by PATRICK ROQUES

Tracks 1-4 originally issued as BN LT-990

THE FINEST IN JAZZ SINCE 1939
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BLUE NOTE ®
GRANT GREEN-SOLID
CDP 7243 8 33580 2 1

PRESTIGE

here and there

ERIC DOLPHY

WITH

JAKI BYARD

GEORGE TUCKER

ROY HAYNES

BOOKER LITTLE

MAL WALDRON

RICHARD DAVIS

EDDIE BLACKWELL

BENT AXEN

ERIK MOSEHOLM

JORN ELNIFF

ORIGINAL Jazz CLASSICS

DESIGN: DON SCHLITTEN PHOTO: RAY FERRELL

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DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

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Prestige®

OJCCD 673-2
(P-7382)

ERIC DOLPHY
HERE & THERE

1. STATUS SEEKING 13:08
2. GOD BLESS THE CHILD 5:16

3. APRIL FOOL 4:07
4. G.W. (take 1) 12:07
5. DON'T BLAME ME (take 2) 11:35

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ORIGINAL JAZZ CLASSICS®

Prestige®

COMPACT disc DIGITAL AUDIO

OJCCD-673-2
(P-7382)

AAD

ERIC DOLPHY HERE AND THERE

PRESTIGE OJCCD-673-2 (P-7382)

1. STATUS SEEKING 13:08
2. GOD BLESS THE CHILD 5:16
3. APRIL FOOL 4:07
*4. G.W. (take 1) 12:07
5. DON'T BLAME ME (take 2) 11:35

*BONUS TRACK

ERIC DOLPHY—alto saxophone, bass clarinet, or flute *with*

on "Status Seeking":
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
EDDIE BLACKWELL—drums
Recorded live at the Five Spot, New York; July 16, 1961.

"God Bless the Child" is an unaccompanied bass clarinet solo.
Recorded live at the Five Spot; July 16, 1961.

"April Fool" and "G.W." (take 1):
FREDDIE HUBBARD—trumpet ("G.W." only)
JAKI BYARD—piano
GEORGE TUCKER—bass
ROY HAYNES—drums
Recorded in Englewood Cliffs, NJ; April 1, 1960.

"Don't Blame Me" (take 2):
BENT AXEN—piano
ERIK MOSEHOLM—bass
JØRN ELNIFF—drums
Recorded live in Copenhagen; September 6, 1961.

Here and There presents Eric Dolphy on all three of his instruments, characteristically trying to get them to do things they were not designed to do; and sometimes succeeding. Dolphy works in three settings. One is the quintet that became famous at the Five Spot in New York and forever linked his name with that of Booker Little. Another is a quartet with inventive Jaki Byard at the piano. Dolphy is also heard with a group of Scandinavian musicians in Copenhagen. Finally, he plays in no setting, that is without accompaniment, in a bass clarinet exploration of the possibilities in Billie Holiday's "God Bless the Child."

Original sessions produced by ESMOND EDWARDS

Recording engineer—Rudy Van Gelder

Production and engineering credits not available for "Don't Blame Me."

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

"G.W." (take 1) previously released on *Dash One* (Prestige 2517).

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

Prestige®

TOTAL TIME 48:00

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PRESTIGE OJCCD-673-2 (P-7382)

ERIC DOLPHY HERE AND THERE

BENNIE
MAUPIN
MIKE
NOCK
CECIL
McBEE
EDDIE
MARSHALL
Almanac
37.38.51
Improvising Artists Inc

Almanac

A SIDE

SPECIFIC GRAVITY ONE / 6:22
Nock/piano Maupin/tenor sax
Marshall/drums McBee/bass

SYMBIOSIS / 5:32
Nock/piano Maupin/tenor sax
Marshall/drums McBee/bass

EMOTIVATIONS / 4:10
Nock/piano Marshall/drums
McBee/bass

B SIDE

ALMANAC / 5:13
Nock/piano Maupin/tenor sax
Marshall/drums
McBee/bass

HALLUCINOGEN / 3:42
Nock/piano Marshall/drums
McBee/bass

DOUBLE SPLIT / 3:45
Nock/piano Maupin/tenor sax
Marshall/drums McBee/bass

J.C. DUDLEY / 2:52
Nock/piano Maupin/tenor sax
Marshall/drums McBee/bass

Bennie Maupin appears courtesy of Mercury Records and Arista Records

Producer/Mike Nock
mixing engineer/David Baker
jacket cover/Carol Goss/paik-abe video synthesizer
liner photos/Rick Laird/Bruce Steinberg

recorded New York City/Columbia

37.38.51

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New York, N.Y.
Printed in the U.S.A.

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MIKE NOCK
BENNIE MAUPIN
CECIL McBEE
EDDIE MARSHALL

ALMANAC

IMPROVISING ARTISTS INC

© 1977 I.A.I.
℗ 1977 I.A.I.

IREC

123851-2

S.I.A.E.

COMP ACT disc DIGITAL AUDIO

Manufactured
in Italy
by PhonoComp

1. Specific Gravity One - (6'27")
2. Symbiosis - (5'29")
3. Motivations - (4'14")
4. Almanac - (6'18")
5. Hallucinogen - (3'45")
6. Double Split - (3'49")
7. J.C. Dudley - (2'55")

Almanac

A SIDE

SPECIFIC GRAVITY ONE / 6:27
Mike Nock - Piano
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

SYMBIOSIS / 6:30
Mike Nock - Piano, Organ and Synthesizer
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

EMOTIVATIONS / 4:10
Mike Nock - Piano
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

B SIDE

ALMANAC / 6:13
Mike Nock - Piano, Organ and Synthesizer
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

HALLUCINOGEN / 3:45
Mike Nock - Piano
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

DOUBLE SPLIT / 5:40
Mike Nock - Piano, Organ and Synthesizer
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

J.C. DUDLEY / 5:31
Mike Nock - Piano, Organ and Synthesizer
Bennie Maupin - Reeds
Cecil McBee - Bass
Eddie Marshall - Drums

Produced by Mike Nock
Recording Engineer: Lloyd Baker
Recorded at Sound Ideas, New York City
Mastered at Sterling Sound, New York City

Executive Producer: Stanley Crouch for Improvising Artists Inc.
Design: Nancy Donald and Richard Mantel
Photography: Jan Persson

Recorded live at Sound Ideas Recording Studios, New York, N.Y.
Mastered in the U.S.A.

37.38.51

℗ & © 1977 Improvising Artists Inc.
Manufactured by IREC Milano
Made in Italy
123851-2

COMPACT disc DIGITAL AUDIO

IMPROVISING ARTISTS INC.

0 27312 38512 0

MIKE NOCK / BENNIE MAUPIN / CECIL MCBEE / EDDIE MARSHALL - ALMANAC

123851-2

MIKE NOCK / BENNIE MAUPIN / CECIL MCBEE / EDDIE MARSHALL - ALMANAC

123851-2

PR 7270

PREACHIN'

GENE AMMONS

1. SWEET HOUR 3:15
2. YIELD NOT 2:01
3. ABIDE WITH ME 3:18
4. BLESSED ASSURANCE 3:18
5. THE PRAYER 3:00
6. YOU'LL NEVER WALK ALONE 3:44
7. I BELIEVE 3:18
   (Drake-Graham-Shirl-Stillman) Hampshire House/Lindabet Music/Tadzio Music/The Stillman Song Co./Gentleman Jim's Music-ASCAP
8. PRECIOUS MEMORIES 4:11
9. WHAT A FRIEND 3:35
10. HOLY HOLY 2:45
11. THE LIGHT 2:49

All selections P.D., except as indicated.

GENE AMMONS—tenor saxophone
CLARENCE "SLEEPY" ANDERSON—organ
SYLVESTER HICKMAN—bass
DORRAL ANDERSON—drums

Recorded in Chicago; May 3, 1962.

Digital remastering, 1993—Phil De Lancie (Fantasy Studios, Berkeley)

Design/photo—Don Schlitten

OJCCD-792-2
(P-7270)

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GENE AMMONS
PREACHIN'

1. SWEET HOUR 3:15
2. YIELD NOT 2:01
3. ABIDE WITH ME 3:18
4. BLESSED ASSURANCE 3:18
5. THE PRAYER 3:00

ORIGINAL JAZZ CLASSICS®

Prestige®

COMPACT disc DIGITAL AUDIO

OJCCD-792-2
(P-7270)

AAD

DIDX 018855

6. YOU'LL NEVER WALK ALONE 3:44
7. I BELIEVE 3:18
8. PRECIOUS MEMORIES 4:11
9. WHAT A FRIEND 3:35
10. HOLY HOLY 2:45
11. THE LIGHT 2:49

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PREACHIN'

GENE AMMONS

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9. WHAT A FRIEND 3:35
10. HOLY HOLY 2:45
11. THE LIGHT 2:49

GENE AMMONS—tenor saxophone
CLARENCE "SLEEPY" ANDERSON—organ
SYLVESTER HICKMAN—bass
DORRAL ANDERSON—drums

Recorded in Chicago; May 3, 1962.

Digital remastering, 1993—Phil De Lancie
(Fantasy Studios, Berkeley)

TOTAL TIME 36:00
Total time has been rounded off to the nearest minute.

PRESTIGE
OJCCD-792-2 (P 7270)

AAD
STEREO
COMPACT disc DIGITAL AUDIO

Prestige®

0 25218 - 6792 - 2

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At the peak of the gospel jazz phenomenon three decades ago, many leading musicians integrated the influence of black American church music into their work, in some cases with gratifying and enduring results. One of the purest expressions of the church tradition by a jazzman was in this little-known album by Gene Ammons, whose celebrated big sound and singer's phrasing made his tenor saxophone an ideal vehicle for the peace and passion carried by hymns. He is accompanied by an organ trio that could have come straight out of a Baptist church . . . or a Southside Chicago nightclub.

PRESTIGE
OJCCD-792-2 (P 7270)

GENE AMMONS

PREACHIN'

DIGITALLY REMASTERED DIRECTLY FROM THE ORIGINAL ANALOG TAPES

COLUMBIA JAZZ MASTERPIECES

DUKE ELLINGTON

THREE SUITES

46825
ADD

DUKE ELLINGTON

THREE SUITES

TCHAIKOVSKY: THE NUTCRACKER SUITE

1. OVERTURE (3:22)
2. TOOT TOOT TOOTIE TOOT
   (Dance Of The Reed-Pipes) (2:30)
3. PEANUT BRITTLE BRIGADE (March) (4:37)
4. SUGAR RUM CHERRY
   (Dance Of The Sugar-Plum Fairy) (3:05)
5. ENTR'ACTE (1:53)
6. THE VOLGA VOUTY (Russian Dance) (2:52)
7. CHINOISERIE (Chinese Dance) (2:50)
8. DANSE OF THE FLOREADORES
   (Waltz Of The Flowers) (4:04)
9. ARABESQUE COOKIE (Arabian Dance) (5:44)

GRIEG: PEER GYNT SUITES NOS 1 AND 2

10. MORNING MOOD (4:24)
11. IN THE HALL OF THE MOUNTAIN KING (2:33)
12. SOLVEJG'S SONG (3:59)
13. ASE'S DEATH (3:47)
14. ANITRA'S DANCE (2:58)

ELLINGTON-STRAYHORN: SUITE THURSDAY

15. MISFIT BLUES (4:09)
16. SCHWIPHTI (3:04)
17. ZWEET ZURZDAY (3:56)
18. LAY-BY (4:50)

Columbia

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DUKE ELLINGTON
THREE SUITES
NUTCRACKER SUITE
*1. OVERTURE
*2. TOOT TOOT TOOTIE TOOT (Dance of the Reed-Pipes)
*3. PEANUT BRITTLE BRIGADE (March)
*4. SUGAR RUM CHERRY (Dance of the Sugar-Plum Fairy)
*5. ENTR'ACTE
*6. THE VOLGA VOUTY (Russian Dance)
*7. CHINOISERIE (Chinese Dance)
*8. DANSE OF THE FLOREADORES
(Waltz of the Flowers)
*9. ARABESQUE COOKIE
(Arabian Dance)
COLUMBIA
ADD
CK 46825
DIDP 073000
COMPACT
disc
DIGITAL AUDIO
PEER GYNT SUITES
**10. MORNING MOOD
**11. IN THE HALL OF THE MOUNTAIN KING
**12. SOLVEJG'S SONG
**13. ASE'S DEATH
**14. ANITRA'S DANCE
SUITE THURSDAY
†15. MISFIT BLUES
†16. SCHWIPHTI
†17. ZWEET ZURZDAY
†18. LAY-BY
*—P. Tchaikovsky—Adaptation: D. Ellington—
**—From "Peer Gynt Suite No. 1"—Adaptation: D. Ellington—
†—D. Ellington—B. Strayhorn—
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DUKE ELLINGTON — THREE SUITES

COLUMBIA

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DUKE ELLINGTON

THREE SUITES

ADD

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CK 46825

DUKE ELLINGTON — THREE SUITES

COLUMBIA

DUKE ELLINGTON *and his* ORCHESTRA

THE ELLINGTON SUITES

The Queen's Suite
The Goutelas Suite
The Uwis Suite

ORIGINAL Jazz CLASSICS COMPACT DISC®

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD = analog tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

For best results, apply the same care in storing and handling Compact Discs as you would with conventional records. No cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case immediately after playing. Should the Compact Disc become soiled with fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean, soft, dry, lint-free cloth. No solvent or abrasive cleaner should ever be used. If you follow these suggestions, your Compact Discs will provide a lifetime of pure listening enjoyment.

OJCCD-446-2
(2310-762)

DUKE ELLINGTON AND HIS ORCHESTRA
THE ELLINGTON SUITES

ORIGINAL Jazz CLASSICS

PABLO®

COMPACT disc DIGITAL AUDIO

OJCCD-446-2
(2310-762)

ADD

THE QUEEN'S SUITE

1. SUNSET AND THE MOCKING BIRD 3:44
2. LIGHTNING BUGS AND FROGS 2:47
3. LE SUCRIER VELOURS 2:40
4. NORTHERN LIGHTS 3:30
5. THE SINGLE PETAL OF A ROSE 4:03
6. APES AND PEACOCKS 3:00

THE GOUTELAS SUITE

7. FANFARE 0:29
8. GOUTELAS 1:09
9. GET-WITH-ITNESS 1:52
10. SOMETHING 5:18
11. HAVING AT IT 3:30
12. FANFARE 0:29

THE UWIS SUITE

13. UWIS 7:45
14. KLOP 1:56
15. LOCO MADI 5:51

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DUKE ELLINGTON AND HIS ORCHESTRA THE ELLINGTON SUITES

PABLO OJCCD-446-2 (2310-762)

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THE UWIS SUITE

13. UWIS 7:45
14. KLOP 1:56
15. LOCO MADI 5:51

DUKE ELLINGTON with
CAT ANDERSON, HARRY CARNEY, JOHNNY COLES, MERCER ELLINGTON, PAUL GONSALVES, JOHNNY HODGES, QUENTIN JACKSON, RAY NANCE, RUSSELL PROCOPE, CLARK TERRY, COOTIE WILLIAMS, and others.

In his later years, Duke Ellington wrote and recorded a large number of suites. Many of them would not be heard until after his death, as material from what he called the "stockpile" was discovered and released. Among the most beautiful of the suites was "The Queen's Suite," written in honor of Queen Elizabeth in the late 1950s but not issued until 1976. It includes Ellington's lovely piano solo, "The Single Petal of a Rose." With "The Queen's Suite" in this collection are the majestic "Goutelas Suite" and "The UWIS Suite," which contains Ellington's only known recording of a polka. Major Ellington soloists like Johnny Hodges and Paul Gonsalves are on hand, but the center of attraction is the composition and orchestration by the maestro and Billy Strayhorn.

Recorded in New York City in 1959 (The Queen's Suite"), 1971 ("The Goutelas Suite"), and 1972 ("The UWIS Suite").

Produced by DUKE ELLINGTON

Digital remastering, 1990—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 49:00
Rounded off to the nearest minute

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PABLO OJCCD-446-2 (2310-762)

DUKE ELLINGTON AND HIS ORCHESTRA THE ELLINGTON SUITES

RITUAL
ART BLAKEY

ART BLAKEY, drums;
JACKIE McLEAN, alto saxophone;
BILL HARDMAN, trumpet; SAM DOCKERY, piano;
SPANKY DeBREST, bass.

1 **LITTLE T***
(Donald Byrd) 8:45

2 **EXHIBIT A***
(L. Sears/A. Blakey) 6:45

3 **SCOTCH BLUES**
(Duke Jordan) 8:34

4 **ONCE UPON A GROOVE**
(Owen Marshall) 8:38

5 **SAM'S TUNE**
(Sam Dockery) 5:48

6 **TOUCHE**
(Mel Waldron) 6:15

7 **WAKE UP**
(Leo Sears) 5:06

8 **ART BLAKEY'S COMMENTS ON RITUAL**
1:54

9 **RITUAL**
(Art Blakey) 9:45

*Does not appear on L.P. configuration
Total Time: 61:44

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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CDP 7 46858 2 • DIDX 1609

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 46858 2
DIDX 1609

0 7777-46858-2 5

RITUAL
ART BLAKEY

ART BLAKEY, drums; JACKIE McLEAN, alto saxophone; BILL HARDMAN, trumpet; SAM DOCKERY, piano; SPANKY DeBREST, bass.

1 **LITTLE T** *
(Donald Byrd) 8:45

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8 **ART BLAKEY'S COMMENTS ON RITUAL**
1:54

9 **RITUAL**
(Art Blakey) 9:45

Original session Produced by GEORGE AVAKIAN
Produced for Release by MICHAEL CUSCUNA
Recorded in New York City on January 14, 1957 (#1, 4, 5, 6) and February 11, 1957 (all others)
Cover Painting by JOHN ALTOON
Digital Transfer by RON McMASTER
*Does not appear on L.P. configuration
Total Time: 61:44

COMPACT disc DIGITAL AUDIO

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transfering the one step analog master to digital.

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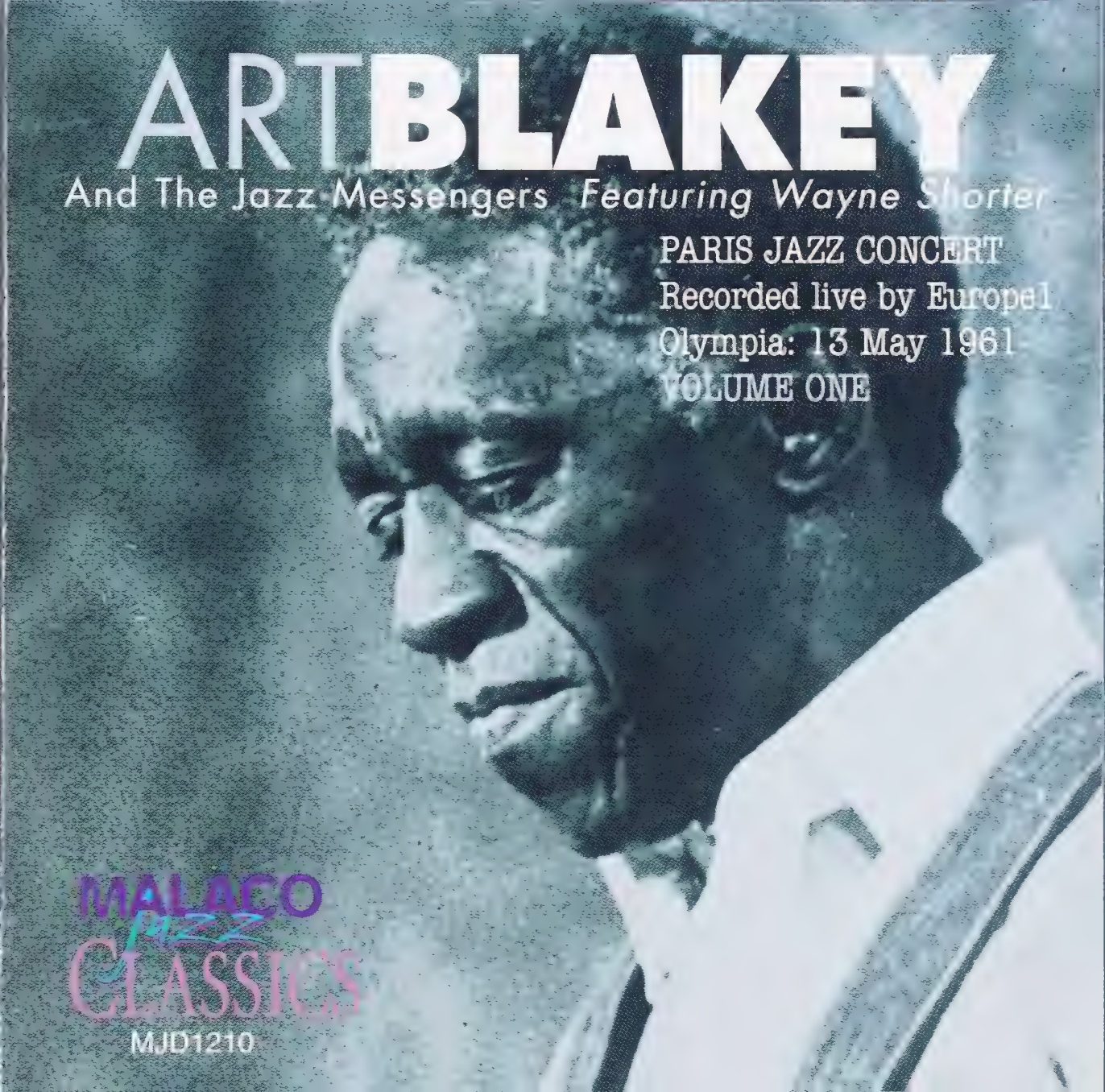
BLUE NOTE®
RITUAL
ART BLAKEY
CDP 7 46858 2


ART BLAKEY
And The Jazz Messengers Featuring Wayne Shorter
PARIS JAZZ CONCERT
Recorded live by Europel
Olympia: 13 May 1961
VOLUME ONE
MALACO
Jazz
CLASSICS
MJD1210

For information about other great jazz CDs available from Malaco, Inc., see our web site at www.malaco.com or request our latest catalog by contacting us at 3023 W. Northside Drive, Jackson, MS 39213 USA; Tel: (601) 982-4522

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www.malaco.com

MALACO
CLASSICS
MJD1210
DIDX27363
VOLUME ONE
ART BLAKEY
And The Jazz Messengers
Featuring Wayne Shorter
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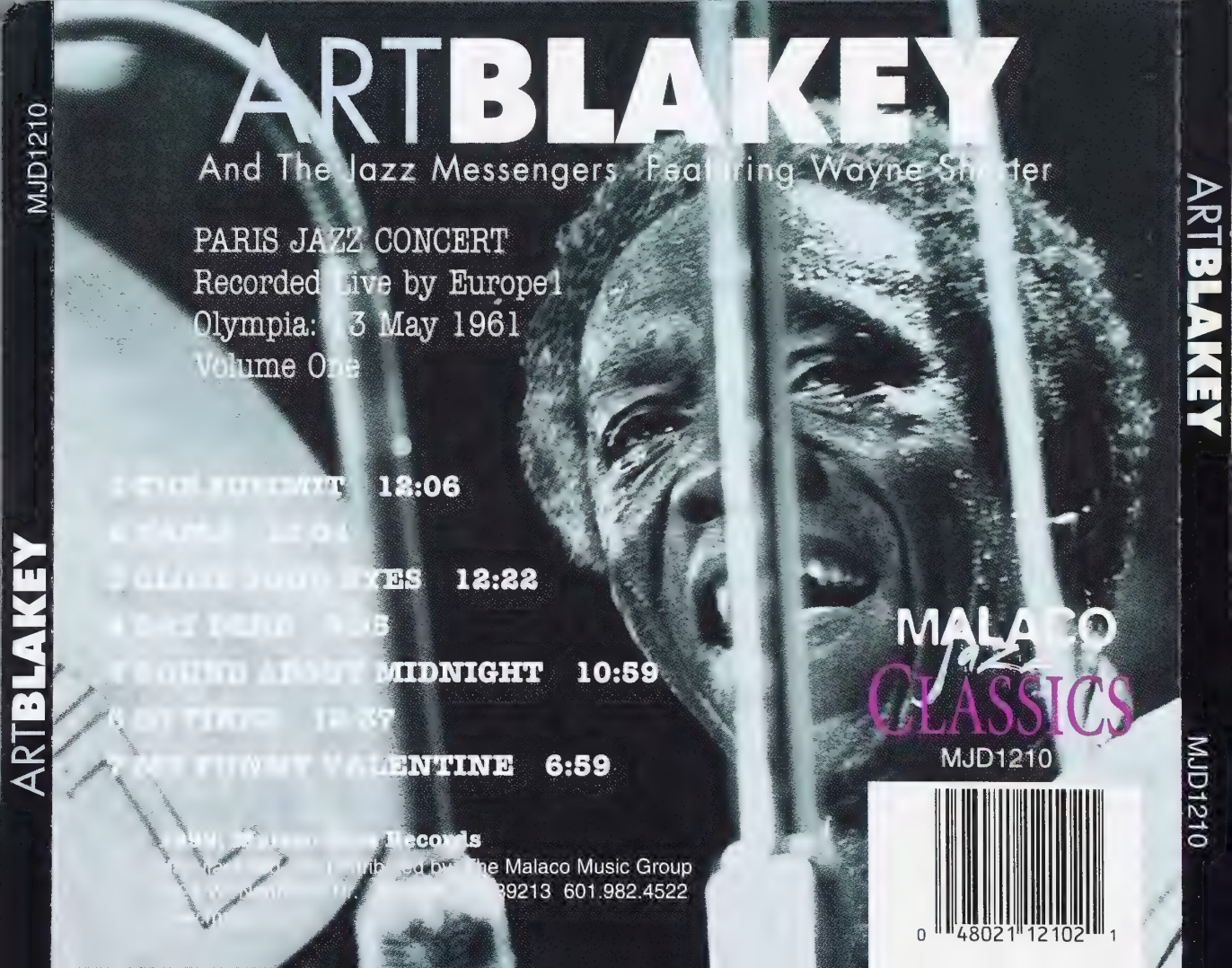
ARTBLAKEY
And The Jazz Messengers Featuring Wayne Shorter
PARIS JAZZ CONCERT
Recorded Live by Europe1
Olympia: 3 May 1961
Volume One
12:06
12:22
MIDNIGHT 10:59
6:59
MALACO
Jazz
CLASSICS
MJD1210
0 48021 12102 1
ARTBLAKEY
MJD1210
ARTBLAKEY
MJD1210

STEREO

63800 BLUE NOTE

art blakey & the jazz messengers

THE BIG BEAT

ART BLAKEY & THE JAZZ MESSENGERS

THE BIG BEAT

Produced by Alfred Lion

Originally recorded on March 6, 1960 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2005 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
© Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland,
for thebolanddesignco.com

Tracks #1–6 originally issued in 1960 as BST 84029

Track #7 originally issued on CD in 1987 as B2-46400

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BLUE NOTE®

THE BIG BEAT

ART BLAKEY
& THE JAZZ MESSENGERS

1 THE CHESS PLAYERS
2 SAKEENA'S VISION
3 POLITELY
4 DAT DERE
5 LESTER LEFT TOWN
6 IT'S ONLY A PAPER MOON
7 IT'S ONLY A PAPER MOON (ALT TK)*

* BONUS TRACK, NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Remastered in 2005 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

FBI ANTI-PIRACY WARNING.

COMPACT disc DIGITAL AUDIO

THE RUDY VAN GELDER EDITION

Wayne Shorter at the session

43 5 63800 2 8

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 563800 2 8

THE BIG BEAT
ART BLAKEY & THE JAZZ MESSENGERS

LEE MORGAN, trumpet; WAYNE SHORTER, tenor sax; BOBBY TIMMONS, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums.

1 **THE CHESS PLAYERS 9:31**
(WAYNE SHORTER)
2 **SAKEENA'S VISION 6:02**
(WAYNE SHORTER)
3 **POLITELY 6:01**
(BILL HARDMAN)
4 **DAT DERE 8:44**
(BOBBY TIMMONS)
5 **LESTER LEFT TOWN 6:23**
(WAYNE SHORTER)
6 **IT'S ONLY A PAPER MOON 6:36**
(ARLEN–HARBURG–ROSE)
7 **IT'S ONLY A PAPER MOON* 6:18**
(ALTERNATE TAKE)

* BONUS TRACK, NOT PART OF THE ORIGINAL LP

Produced by Alfred Lion

Originally recorded on March 6, 1960 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2005 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
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Tracks #1–6 originally issued in 1960 as BST 84029

Track #7 originally issued on CD in 1987 as B2-46400

COMPACT disc DIGITAL AUDIO

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Blue Note Records: RVG Edition
7243 5 63800 2 8
ART BLAKEY & THE JAZZ MESSENGERS: THE BIG BEAT
Music from EMI

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
KENNY DORHAM/JOE HENDERSON
HERBIE HANCOCK/BUTCH WARREN/ANTHONY WILLIAMS
UNA MAS
(ONE MORE TIME)
COMPACT
disc
DIGITAL AUDIO

CDP 7 46515 2
DIDX 1126

UNA MAS

KENNY DORHAM

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax;
HERBIE HANCOCK, piano; BUTCH WARREN, bass;
ANTHONY WILLIAMS, drums.

1 **UNA MAS (One More Time)**
(Kenny Dorham) 15:15

2 **STRAIGHT AHEAD**
(Kenny Dorham) 8:55

3 **SAO PAULO**
(Kenny Dorham) 7:15

4 **IF EVER I WOULD LEAVE YOU***
(F. Loewe-A. J. Lerner) 5:05

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on April 1, 1963
Digital Transfer by RON McMASTER

TOTAL TIME: 36:42
*Does not appear on L.P. configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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KENNY DORHAM

UNA MAS

1 Una Mas
(One More Time)

2 Straight Ahead

3 Sao Paulo

4 If Ever I Would Leave You*

CDP 7 46515 2
DIDX 1126

MADE IN
U.S.A.

Produced by Alfred Lion

Produced for Release by Michael Cuscuna

*Does not appear on L.P. configuration

COMPACT
disc
DIGITAL AUDIO

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BLUE NOTE

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

CDP 7 46515 2
DIDX 1126

0 7777-46515-2 3

UNA MAS

KENNY DORHAM

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax; HERBIE HANCOCK, piano; BUTCH WARREN, bass; ANTHONY WILLIAMS, drums.

1 **UNA MAS (One More Time)** (Kenny Dorham) 15:15

2 **STRAIGHT AHEAD** (Kenny Dorham) 8:55

3 **SAO PAULO** (Kenny Dorham) 7:15

4 **IF EVER I WOULD LEAVE YOU*** (F. Loewe-A. J. Lerner) 5:05

Produced by ALFRED LION
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Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Recording by RUDY VAN GELDER

Recorded on April 1, 1963
Digital Transfer by RON McMASTER

TOTAL TIME: 36:42

***Does not appear on L.P. configuration**

COMPACT disc DIGITAL AUDIO

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BLUE NOTE® UNA MAS KENNY DORHAM CDP 7 46515 2
CDP 7 46515 2 KENNY DORHAM UNA MAS BLUE NOTE®

(62635) BLUE NOTE

KENNY DORHAM

JOE HENDERSON | TOMMY FLANAGAN | RICHARD DAVIS | ALBERT HEATH

TROMPETA TOCCATA

MAMACITA

NIGHT WATCH

THE FOX

KENNY DORHAM

TROMPETA TOCCATA

Produced by Alfred Lion

Originally recorded on September 14, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2006 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs by Francis Wolff © Mosaic Images

Reissue creative direction by Gordon H Jee

Reissue art direction and design by Michael Boland for thebolanddesignco.com

Originally issued as Blue Note BST 84181

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TROMPETA TOCCATA

KENNY DORHAM

BLUE NOTE

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NOTE®

Richard Davis at Andrew Hill's December 13, 1963 session

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

D168570 Mfd. for BMG Direct
6550 East 30th St., Indianapolis, IN
46219 under license

TROMPETA TOCCATA
KENNY DORHAM

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax; TOMMY FLANAGAN, piano;
RICHARD DAVIS, bass; ALBERT HEATH, drums

1 TROMPETA TOCCATA 12:20
(KENNY DORHAM)
2 NIGHT WATCH 5:43
(KENNY DORHAM)
3 MAMACITA 11:01
(JOE HENDERSON)
4 THE FOX 7:59
(KENNY DORHAM)

Produced by Alfred Lion
Originally recorded on September 14, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2006 by Rudy Van Gelder
All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
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Music from EMI
KENNY DORHAM: TROMPETA TOCCATA
Blue Note Records: RVG Edition
0946 3 62635 2 6

Blue Note Records: RVG Edition
0946 3 62635 2 6
KENNY DORHAM: TROMPETA TOCCATA
Music from EMI

Charles Earland

BLOWING THE BLUES AWAY

Eric Alexander
James Rotundi
Bob De Vos
Greg Rockingham

HIGHNOTE RECORDS INC.
HCD 7010

1. BLOWING THE BLUES AWAY 4:56
(H. Silver) (Ecaroh Music) ASCAP

2. SWEET LOVE 6:04
(A. Baker / G.A. Bias / L.A. Johnson) (Derglenn Music / Jobete Music) BMI /ASCAP

3. FOR THE LOVE OF YOU 6:11
(Isley Brothers / C.H. Jasper) (EMI April Music) ASCAP

4. THIS IS THE DAY (THE LORD HAS MADE) 7:08
(Traditional / arr. C. Earland) (Lizbar Music / Sheila Earland Music) BMI

5. DOLPHIN DANCE 6:36
(H. Hancock) (Hancock Music Co.) BMI

6. PUT IT WHERE YOU WANT IT 7:38
(J. Sample) (Four Knights Music Co.) BMI

7. STROLLIN' 6:15
(H. Silver) (Ecaroh Music) ASCAP

8. QUICKSILVER 7:14
(H. Silver) (Ecaroh Music) ASCAP

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Charles Earland

Blowing The Blues Away

1. BLOWING THE BLUES AWAY 4:50 · 2. SWEET LOVE 6:04
3. FOR THE LOVE OF YOU 6:11 · 4. THIS IS THE DAY THE LORD HAS MADE 7:08
5. DOUBLE DANCE 6:30 · 6. LIFT IT WHERE YOU WANT IT 7:38
7. STROLLIN' 6:15 · 8. QUICKSILVER 7:14

[illegible] BROADCASTING [illegible]

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1. BLOWING THE BLUES AWAY 4:56
2. SWEET LOVE 6:04
3. FOR THE LOVE OF YOU 6:11
4. THIS IS THE DAY (THE LORD HAS MADE) 7:08
5. DOLPHIN DANCE 6:36
6. PUT IT WHERE YOU WANT IT 7:38
7. STROLLIN' 6:15
8. QUICKSILVER 7:14

CHARLES EARLAND - Hammond B3 organ
ERIC ALEXANDER - tenor saxophone
JAMES ROTUNDI - trumpet
BOB DE VOS - guitar
GREG ROCKINGHAM - drums

Produced by Charles Earland
Engineered by Rudy Van Gelder
Recorded at Van Gelder Recording Studios, Englewood Cliffs, NJ on February12, 1997
Cover photo by Graham Haber Photography
Art Direction/Design by Annalee Valencia

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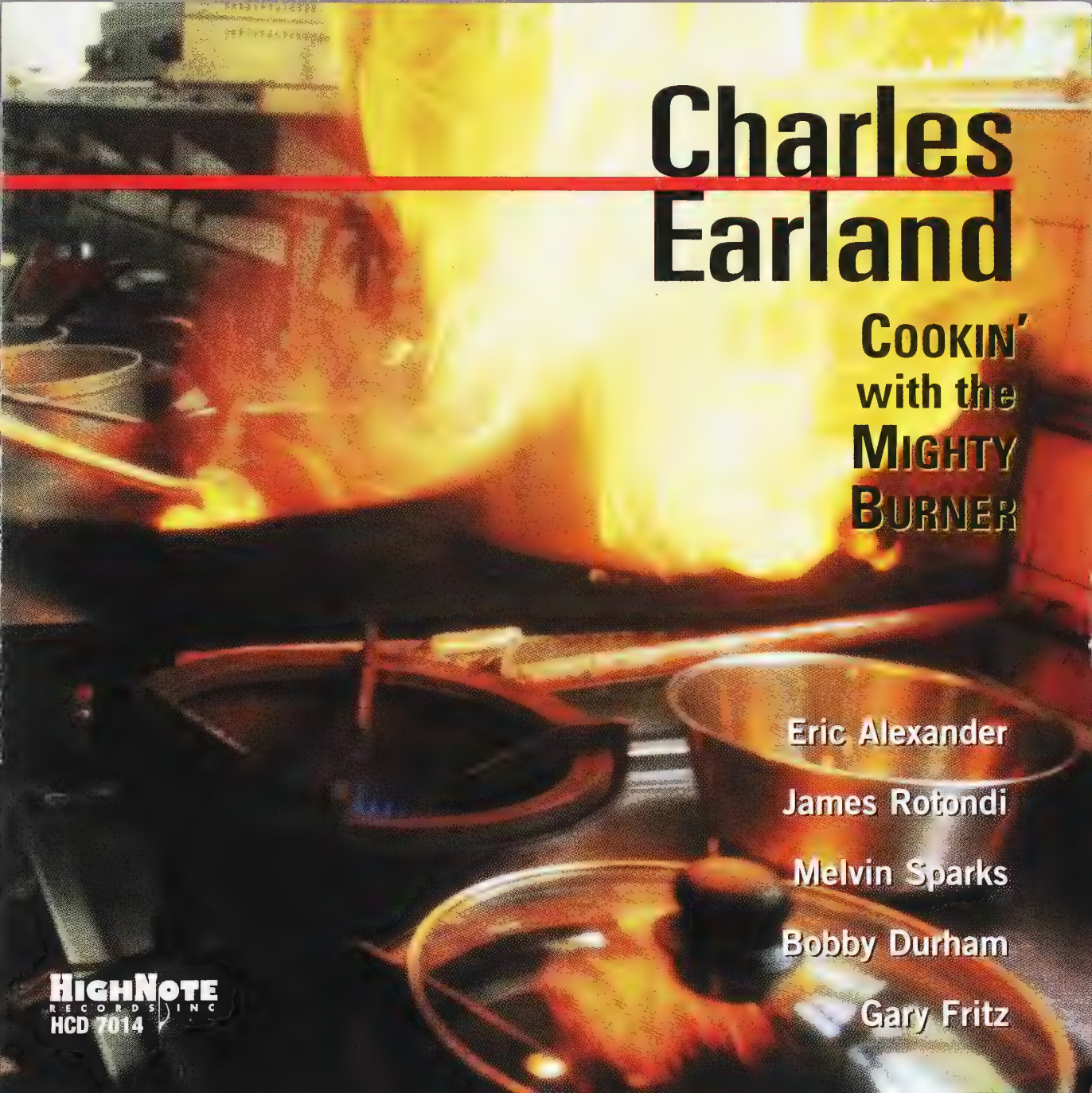
HIGHNOTE HCD 7010 Charles Earland Blowing The Blues Away

HIGHNOTE HCD 7010 Charles Earland Blowing The Blues Away


Charles Earland
Cookin' with the Mighty Burner
Eric Alexander
James Rotondi
Melvin Sparks
Bobby Durham
Gary Fritz
HighNote Records Inc
HCD 7014

1 MILESTONES 6:22
(M. Davis) (Screen Gems-EMI Music) BMI

2 SISTER SADIE 5:33
(H. Silver) (Ecaroh Music) ASCAP

3 KILLER JOE 6:47
(B. Golson / Q. Jones) (Hee Bee Dooinit Music / Time Step Music) ASCAP

4 SEVEN STEPS TO HEAVEN 5:56
(M. Davis / V. Feldman) (Jazz Horn Music / New Fangled Music / SONY/ATV Songs) BMI

5 WILL YOU LOVE ME TOMORROW 7:10
(C. King / G. Goffin) (Screen Gems-EMI Music) BMI

6 FIVE BLIND MICE 11:11
(C. Earland) (Lizbar Music / Sheila Earland Music) BMI

7 SEVEN OF NINE 8:04
(C. Earland) (Lizbar Music / Sheila Earland Music) BMI

8 STELLA BY STARLIGHT 6:11
(N. Washington / V. Young) (Famous Music Corp) ASCAP

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Charles Earland

Cookin' with the Mighty Burner

1 MILESTONES 6:22

2 SISTER SADIE 5:33

3 KILLER JOE 6:47

4 SEVEN STEPS TO HEAVEN 5:56

5 WILL YOU LOVE ME TOMORROW 7:10

6 FIVE BLIND MICE 11:11

7 SEVEN OF NINE 8:04

8 STELLA BY STARLIGHT 6:11

COMPACT disc DIGITAL AUDIO

HCD 7014

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HIGHNOTE HCD 7014 Charles Earland Cookin' With the Mighty Burner

L to R: Bobby Durham, Eric Alexander, James Rotondi, Charles Earland, Melvin Sparks, Gary Fritz.

1 MILESTONES 6:22
2 SISTER SADIE 5:33
3 KILLER JOE 6:47
4 SEVEN STEPS TO HEAVEN 5:56
5 WILL YOU LOVE ME TOMORROW 7:10
6 FIVE BLIND MICE 11:11
7 SEVEN OF NINE 8:04
8 STELLA BY STARLIGHT 6:11

CHARLES EARLAND - Hammond B-3 organ
ERIC ALEXANDER - tenor saxophone
JAMES ROTONDI - trumpet
MELVIN SPARKS - guitar
BOBBY DURHAM - drums
GARY FRITZ - percussion (except tracks 1 & 6)
Melvin Sparks appears courtesy of Cannonball Records
Produced by Charles Earland
Executive Producer: Joe Fields
Engineered by Rudy Van Gelder
Recorded at Van Gelder Recording Studio, Englewood Cliffs, NJ on May 7, 1997
Graphic Design: Pamela Xavier

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HIGHNOTE HCD 7014 Charles Earland Cookin' With the Mighty Burner

DUKE ELLINGTON

SOLOS, DUETS AND TRIOS

including all versions of the legendary Ellington-Blanton duets

2178-2-RB

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features **"Nas Is Like"**
"Hate Me Now" featuring **Puff Daddy**
& **"You Won't See Me Tonight"**
featuring **Aaliyah**
Also includes special message from Nas!

K 68773-S1

SOLOS, DUETS AND TRIOS
Duke Ellington
THE ELLINGTON-STRAYHORN DUETS: 1 TONK 2:46
2 DRAWING ROOM BLUES 3:37 THE TRIOS: 3 FRANKIE AND
JOHNNY 2:38 4 JUMPIN' ROOM ONLY 2:24 THE SOLOS:
5 LOT'S O' FINGERS 2:00 6 DEAR OLD SOUTHLAND (Take 1) 3:17
2178-2-RB
COMPACT
disc
DIGITAL AUDIO
BLUEBIRD
RCA
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7 SOLITUDE (Take 1) 3:29 8 SOLITUDE (Take 2) 3:17 9 LOTUS
BLOSSOM 3:56 THE ELLINGTON-BLANTON DUETS: 10 PITTER
PANTHER PATTER (Take 1) 3:05 11 PITTER PANTHER PATTER
(Take 2) 3:01 12 BODY AND SOUL (Take 1) 3:04 13 BODY AND
SOUL (Take 2) 3:04 14 BODY AND SOUL (Take 3) 3:10
15 SOPHISTICATED LADY (Take 1) 2:53 16 SOPHISTICATED
LADY (Take 2) 2:46 17 MR. J.B. BLUES (Take 1) 3:02
18 MR. J.B. BLUES (Take 2) 3:12 THE PIANO
CONCERT: 19 HOUSE OF LORDS 5:35 20 THE
SECOND PORTRAIT OF THE LION 4:07
21 TAKE THE "A" TRAIN 2:16

DUKE ELLINGTON/SOLOS, DUETS AND TRIOS 2178-2-RB

THE ELLINGTON-STRAYHORN DUETS:

1. **TONK** (2:46)
   (Ellington-Strayhorn)
2. **DRAWING ROOM BLUES** (3:37)
   (Billy Strayhorn)

THE TRIOS:

3. **FRANKIE AND JOHNNY** (2:38)
   (Traditional)
4. **JUMPIN' ROOM ONLY** (2:24)
   (Duke Ellington)

THE SOLOS:

* 5. **LOTS O' FINGERS** (2:00)
   (Ellington)
+6. **DEAR OLD SOUTHLAND, Take 1** (3:17)
   (Creamer-Layton)
7. **SOLITUDE, Take 1** (3:29)
   (Ellington-DeLange-Mills)
* + 8. **SOLITUDE, Take 2** (3:17)
   (Ellington-DeLange-Mills)
* 9. **LOTUS BLOSSOM** (3:56)
   (Strayhorn)

THE ELLINGTON-BLANTON DUETS:

PITTER PANTHER PATTER
(Ellington)
+10. **Take 1** (3:05)
11. **Take 2** (3:01)

BODY AND SOUL
(Heyman-Sour-Eyton-Green)
12. **Take 1** (3:04)
* 13. **Take 2** (3:04)
14. **Take 3** (3:10)

SOPHISTICATED LADY
(Ellington-Mills-Parish)
+15. **Take 1** (2:53)
16. **Take 2** (2:46)

MR. J.B. BLUES
(Ellington-Blanton)
17. **Take 1** (3:02)
+18. **Take 2** (3:12)

THE PIANO CONCERT:

19. **HOUSE OF LORDS**
(duet with Earl Hines) (5:35)
(Ellington-Hines)
* 20. **THE SECOND PORTRAIT OF THE LION** (4:07)
(Ellington)
++ 21. **TAKE THE "A" TRAIN** (2:16)
(Strayhorn)

*Available on Compact Disc only++ Previously unissued in U.S. +++ Previously unissued

Reissue produced by Orrin Keepnews
Executive Producer: Steve Backer
Art Direction/Design: Pietro Allen • Illustrator: Rob Roth "NoNOISE" reprocessing by Sonic Solutions
Digital transfers and audio restoration by Paul Goodman Album notes by Dick Katz

7863-52178-2

BLUEBIRD REMASTERED

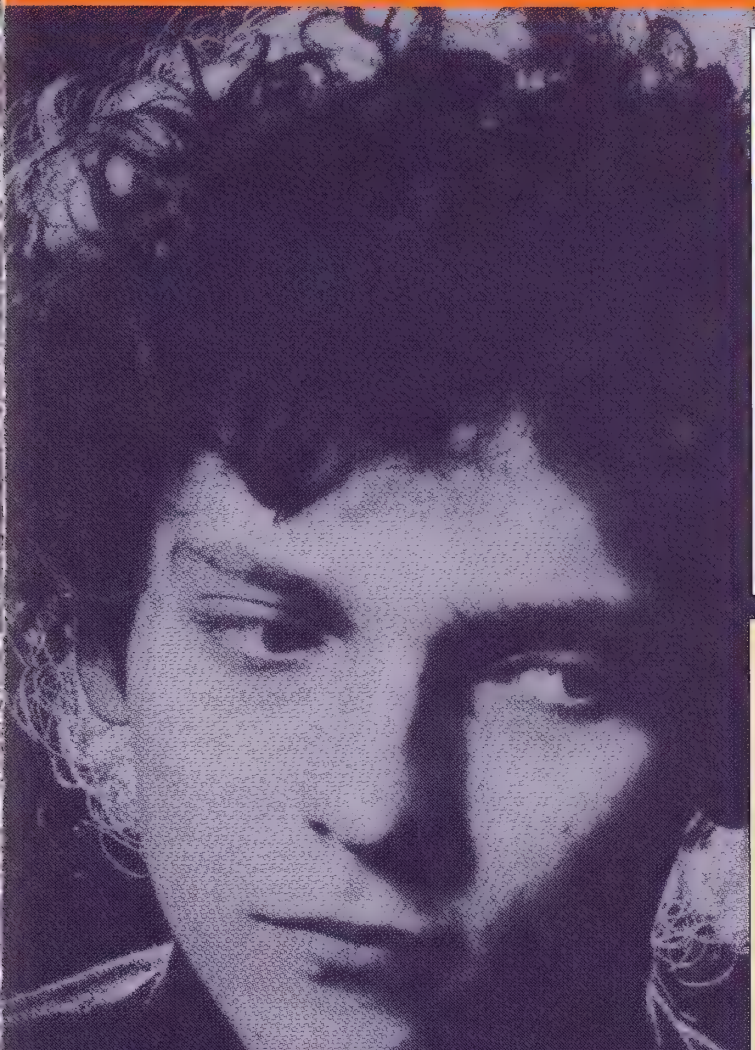
COMPACT disc DIGITAL AUDIO

2178-2-RB

ADD

DUKE ELLINGTON/SOLOS, DUETS AND TRIOS 2178-2-RB

CHICK COREA / MIROSLAV VITOUS



Collectables Jazz Classics

CHICK COREA
TONES FOR JOAN'S BONES
STEREO/2004
VORTEX

CHICK COREA / MIROSLAV VITOUS
TONES FOR JOAN'S BONES / MOUNTAIN IN THE CLOUDS
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COMPACT disc DIGITAL AUDIO

TONES FOR JOAN'S BONES / MOUNTAIN IN THE CLOUDS

CHICK COREA

TONES FOR JOAN'S BONES

1. LITHA (By Chick Corea) 13:29
2. THIS IS NEW *(By Kurt Weill & Ira Gershwin)* 7:35
3. TONES FOR JOAN'S BONES *(By Chick Corea)* 6:05
4. STRAIGHT UP AND DOWN *(By Chick Corea)* 12:29

The personnel is: Chick Corea, piano; Joe Farrell, tenor sax or flute; Woody Shaw, Jr., trumpet; Steve Swallow, bass & Joe Chambers, drums.
PRODUCED BY HERBIE MANN
Originally released in 1968 as Vortex 2004

MIROSLAV VITOUS

MOUNTAIN IN THE CLOUDS

5. FREEDOM JAZZ DANCE *(By Eddie Harris)* 10:51
6. MOUNTAIN IN THE CLOUDS *(By Miroslav Vitous)* 1:48
7. EPILOGUE *(By Miroslav Vitous)* 6:57
8. CERECKA *(By Miroslav Vitous)* 2:41
9. INFINITE SEARCH *(By Miroslav Vitous)* 6:43
10. I WILL TELL HIM ON YOU *(By Miroslav Vitous)* 10:58

Total time: 79:59

The song "When Face Gets Pale" from the Miroslav Vitous album "Mountain In The Clouds" does not appear on this compact disc due to time restrictions

The personnel is: Miroslav Vitous, bass; Joe Henderson, tenor saxophone; Mahavishnu John McLaughlin, guitar; Herbie Hancock, electric piano; Jack DeJohnette, drums. On *Cérecka* and *Epilogue* Joe Chambers replaces Jack DeJohnette on drums.
PRODUCED BY HERBIE MANN
Originally released in 1972 as Atlantic 1622

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COL-CD-6238

CHICK COREA / MIROSLAV VITOUS TONES FOR JOAN'S BONES / MOUNTAIN IN THE CLOUDS COL-CD-6238

Crescent

JOHN COLTRANE QUARTET

FEATURING: McCOY TYNER / JIMMY GARRISON / ELVIN JONES

1> **Crescent 8:41**
2> **Wise One 9:00**
3> **Bessie's Blues 3:32**
4> **Lonnie's Lament 11:45**
5 > **The Drum Thing 7:22**

All compositions by John Coltrane (Jowcol Music [BMI])

Personnel:
John Coltrane, tenor saxophone
McCoy Tyner, piano
Jimmy Garrison, bass
Elvin Jones, drums

Original Sessions Produced by Bob Thiele
Reissue Produced by Michael Cuscuna
Recorded at the Van Gelder Studio, Englewood Cliffs, NJ
on April 27 (#2, 4, 5) and June 1 (#1, 3), 1964
Recording Engineer: Rudy Van Gelder
Mastered by Eric Labson, MCA Studios

IMPD-200

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Crescent
JOHN COLTRANE
Original Sessions Produced by Bob Thiele
Remastered Produced by Michael Cuscuna
20 BIT SUPER
MPD-200
impulse!
1 CRESCENT
2 WISE ONE
3 BESSIE'S BLUES
4 LONNIE'S LAMENT
5 THE DRUM THING
COMPACT
DIGITAL AUDIO

CRESCENT
JOHN COLTRANE

TM

John Coltrane
on impulse!
photograph by Chuck Stewart

By any measure, John Coltrane (1926–67) was one of the most important and influential musicians in the history of jazz.

Born in North Carolina and schooled in Philadelphia, John William Coltrane paid his musical dues in various jazz and rhythm & blues bands before establishing himself with trumpeter Miles Davis's quintet in 1955. It was during this tenure with Davis that his distinctive tone and adventurous approach to harmony blossomed. A stint with pianist and composer Thelonious Monk two years later further honed his playing and improvisational skills. After briefly rejoining Davis's group, he went out on his own in 1960. The John Coltrane Quartet quickly became one of the most talked-about bands in jazz.

Coltrane's justly-celebrated quartet — with McCoy Tyner on piano, Jimmy Garrison on bass, and Elvin Jones on drums — recorded exclusively for Impulse Records, producing such acknowledged classics as *A Love Supreme* and *Crescent*. His romantic side was shown to great effect on *Ballads* and *John Coltrane and Johnny Hartman*. Later efforts such as *Ascension*, which features an expanded ensemble, reflect Coltrane's deep spirituality and search for a universal music.

John Coltrane's Impulse catalog constitutes one of the most profound and valuable treasures in recorded jazz. The Verve Music Group is committed to keeping Coltrane's Impulse legacy alive.

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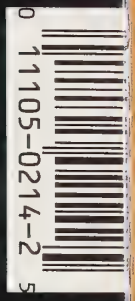
THE JOHN COLTRANE QUARTET PLAYS

CHIM CHIM CHEREE
SONG OF PRAISE
NATURE BOY
BRAZILIA



1 > Chim Chim Cheree 6:56
2 > Brazilia 12:54
3 > Nature Boy 8:01
4 > Song Of Praise 9:47
5 > Feelin' Good * 6:21
6 > Nature Boy (first version) * 7:03
7 > Nature Boy (live version) * 8:18

* Bonus tracks

Personnel:
John Coltrane, soprano saxophone, tenor saxophone
McCoy Tyner, piano
Jimmy Garrison, bass
Art Davis, bass (#3, 5 & 6)
Elvin Jones, drums

Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
Recording engineer: Rudy Van Gelder
Recorded at the Van Gelder Studio, Englewood Cliffs,
New Jersey on February 17 (#6),
February 18 (#3, 5) and May 17 (#1, 2 & 4), 1965
and live at The Village Gate, New York City
on March 28, 1965 (#7).

IMPD-214

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John Coltrane
Quartet Plays
JOHN COLTRANE
Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMPD–214
impulse!
1> CHIM CHIM CHEREE
2> BRAZILIA
3> NATURE BOY
4> SONG OF PRAISE
5> FEELIN' GOOD*
6> NATURE BOY (FIRST VERSION)*
7> NATURE BOY (LIVE VERSION)*
* Bonus tracks
COMPACT disc DIGITAL AUDIO
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THE JOHN COLTRANE QUARTET PLAYS JOHN COLTRANE

IMPD-214

1 > In a Sentimental Mood 4:14

2 > Take the Coltrane 4:42

3 > Big Nick 4:27

4 > Stevie 4:22

5 > My Little Brown Book 5:20

6 > Angelica 6:00

7 > The Feeling of Jazz 5:32

D111259
Mfd for BMG
Direct Marketing, Inc
under License
6550 East 30th Street
Indianapolis Indiana 46219

Personnel:
John Coltrane, tenor saxophone, soprano saxophone
Duke Ellington, piano
Jimmy Garrison, bass (on # 2, 3, 6)
Aaron Bell, bass (on # 1, 4, 5, 7)
Elvin Jones, drums (on # 1, 2, 3, 6)
Sam Woodyard, drums (on # 4, 5, 7)

Original sessions produced by Bob Thiele

Reissue produced by Michael Cuscuna

IMPD-166

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DUKE ELLINGTON
& JOHN COLTRANE
Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMPD-166
D111259
Mfd. for BMG
Direct Marketing, Inc.
under License
impulse!
1> IN A SENTIMENTAL MOOD
2> TAKE THE COLTRANE
3> BIG NICK
4> STEVIE
5> MY LITTLE BROWN BOOK
6> ANGELICA
7> THE FEELING OF JAZZ
COMPACT disc DIGITAL AUDIO
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DUKE ELLINGTON & JOHN COLTRANE

IMPD-166

THE COMPLETE
AFRICA/BRASS SESSIONS
THE JOHN COLTRANE
QUARTET

DISC ONE

1 > **Greensleeves** 9:57
2 > **Song of the Underground Railroad** 6:44
3 > **Greensleeves** (alternate take) 10:53
4 > **The Damned Don't Cry** 7:34
5 > **Africa** (first version) 14:08

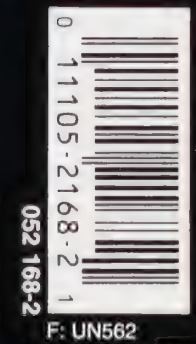
DISC TWO

1 > **Blues Minor** 7:20
2 > **Africa** (alternate take) 16:08
3 > **Africa** 16:29

Personnel:
John Coltrane, tenor saxophone
McCoy Tyner, piano
Reggie Workman, bass
Elvin Jones, drums

Orchestra conducted by Eric Dolphy

Original sessions produced by Creed Taylor
Reissue produced by Michael Cuscuna



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LC 00236

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DISC ONE
The Complete
Africa/Brass Sessions
THE JOHN COLTRANE QUARTET
Original Sessions Produced by Creed Taylor
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMP 21682/1
052168-2/1
BIEM/MCPS
LC 00236
impulse!
1> GREENSLEEVES
2> SONG OF THE UNDERGROUND RAILROAD
3> GREENSLEEVES (alternate take)
4> THE DAMNED DON'T CRY
5> AFRICA (first version)
DIGITAL AUDIO
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DISC TWO
The Complete
Africa/Brass Sessions
THE JOHN COLTRANE QUARTET
Original Sessions Produced by Creed Taylor
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMP 21682/2
052168-2/2
BIEM/MCPS
LC 00236
impulse!
1> BLUES MINOR
2> AFRICA (alternate take)
3> AFRICA
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THE COMPLETE AFRICA/BRASS SESSIONS

THE JOHN COLTRANE QUARTET

IMP 21682

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EXPRESSION

JOHN COLTRANE

SEPTEMBER 23, 1926 - JULY 17, 1967

GRP PRESENTS THE LEGENDARY MASTERS OF JAZZ

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GRP PRESENTS • THE LEGENDARY MASTERS OF JAZZ •

JOHN COLTRANE
Expression
Produced by Bob Thiele and John Coltrane
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen
COMPACT
disc
DIGITAL AUDIO
DIGITALLY MASTERED
GRD-131
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
1. OGUNDE 2. TO BE 3. OFFERING
4. EXPRESSION 5. NUMBER ONE
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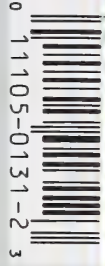

JOHN COLTRANE
EXPRESSION

1. **Ogunde** 3:36
2. **To Be** 16:20
3. **Offering** 8:25
4. **Expression** 10:50
5. **Number One*** 11:55

All compositions by John Coltrane
*Did not appear on the original album

Produced by Bob Thiele and John Coltrane
Reissue Produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

Personnel:
John Coltrane - tenor saxophone, flute on #2
Pharoah Sanders - piccolo, flute, tambourine (on #2 only)
Alice Coltrane - piano
Jimmy Garrison - bass
Rashied Ali - drums

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impulse!
JOHN COLTRANE
EXPRESSION
GRD-131

A Love Supreme/John Coltrane

DELUXE
Edition

John Coltrane saw the album-length suite *A Love Supreme* as his gift to God. The world has come to see it as a classic — not only Coltrane's best-known work, but one of the most important and influential jazz records ever made. Now, for the first time, the full story of *A Love Supreme* is available in one package.

The first disc of this deluxe edition consists of *A Love Supreme* as released in 1965. The second disc includes the John Coltrane Quartet's only live performance of the suite, recorded at the Antibes jazz festival that summer and receiving its first authorized release. Most notably, it also includes the long-rumored sextet version of the opening movement, receiving its first release of any kind.

Mastered by the original recording engineer, Rudy Van Gelder, and containing extensive annotation and many photographs, this is the definitive edition of an indisputable masterpiece.

DISC ONE

1. PART 1 — ACKNOWLEDGEMENT (7.43)
2. PART 2 — RESOLUTION (7.20)
3. PART 3 — PURSUANCE / 4. PART 4 — PSALM (10.42/7.05)

DISC TWO

1. INTRODUCTION BY ANDRÉ FRANCIS (1.13)
2. PART 1 — ACKNOWLEDGEMENT — LIVE VERSION (6.12)
3. PART 2 — RESOLUTION — LIVE VERSION (11.37)
4. PART 3 — PURSUANCE — LIVE VERSION (21.30)
5. PART 4 — PSALM — LIVE VERSION (8.49)
6. PART 2 — RESOLUTION — ALTERNATIVE TAKE (7.25)
7. PART 2 — RESOLUTION — BREAKDOWN (2.13)
8. PART 1 — ACKNOWLEDGEMENT — ALTERNATIVE TAKE (9.09)
9. PART 1 — ACKNOWLEDGEMENT — ALTERNATIVE TAKE (9.23)

John Coltrane (tenor saxophone); **McCoy Tyner** (piano); **Jimmy Garrison** (bass); **Elvin Jones** (drums).
Disc Two, tracks 8 and 9: Add **Archie Shepp** (tenor saxophone) and **Art Davis** (bass).
Disc One and Disc Two, tracks 6–9 recorded December 1964 at Van Gelder Recording Studio, Englewood Cliffs, New Jersey
Disc Two, tracks 1–5 recorded July 1965 at the Festival Mondial du Jazz Antibes, Juan-les-Pins, France

Original studio recordings produced by **Bob Thiele**
Original studio recordings engineered by Rudy Van Gelder
Original-LP cover photograph by Bob Thiele

visit us at **www.impulserecords.com**

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A Love Supreme/John Coltrane

A Love Supreme/John Coltrane

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JOHN COLTRANE

DELUXE
Edition

impulse!
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Made in the USA

314 589 945-2
(314 589 946-2)

A Love Supreme
JOHN COLTRANE
DELUXE Edition
impulse!
A UNIVERSAL MUSIC COMPANY
Disc Two
314 589 945-2
(314 589 947-2)
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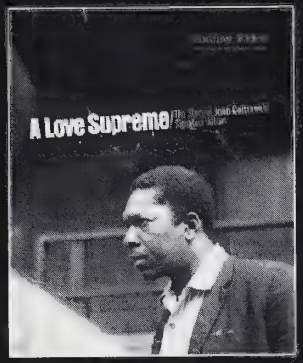
A LOVE SUPREME

JOHN COLTRANE

DELUXE Edition



A Love Supreme: The Story of John Coltrane's Signature Album, written by Ashley Kahn, enthusiastically examines and celebrates Coltrane's 1964 spiritual opus while delivering a rich historical backdrop to this timeless recording. Available from Viking.

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ATLANTIC JAZZ
JOHN COLTRANE · OLÉ COLTRANE
1373-2

PRODUCED BY NESUHI ERTEGUN

1373-2

ATLANTIC Jazz

CONTAINS
BONUS
TRACK *

0 7567-81349-2 0

1. **OLÉ** (18:05)
2. **DAHOMEY DANCE** (10:48)
3. **AISHA** (7:32)
4. **TO HER LADYSHIP** (8:54)*

JOHN COLTRANE
soprano & tenor sax

ERIC DOLPHY
flute, alto sax

FREDDIE HUBBARD
trumpet

McCOY TYNER
piano

ART DAVIS, REGGIE WORKMAN
bass

ELVIN JONES
drums

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JOHN COLTRANE · OLÉ COLTRANE
ATLANTIC JAZZ

JOHN COLTRANE
MY FAVORITE THINGS

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CD Mastering by Stephen Innocenzi, Atlantic Studios.
Cover photo: Lee Friedlander
Cover design: Loring Eutemey

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JOHN COLTRANE

MY FAVORITE THINGS

ATLANTIC

1361-2

COMPACT disc DIGITAL AUDIO

1. MY FAVORITE THINGS
2. EVERYTIME WE SAY GOODBYE
3. SUMMERTIME
4. BUT NOT FOR ME

PRODUCED BY NESUHI ERTEGUN

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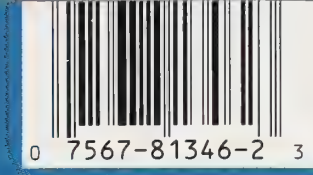
MADE IN U.S.A. BY WEA MANUFACTURING INC.

JOHN COLTRANE
MY FAVORITE THINGS



1. **MY FAVORITE THINGS** (13:41)
2. **EVERYTIME WE SAY GOODBYE** (5:39)
3. **SUMMERTIME** (11:51)
4. **BUT NOT FOR ME** (9:35)

PRODUCED BY NESUHI ERTEGUN

JOHN COLTRANE, *tenor & soprano saxes*
McCOY TYNER, *piano*
STEVE DAVIS, *bass*
ELVIN JONES, *drums*

The music on this Compact Disc was originally recorded on analog equipment. The sound of the original recording is reproduced here with utmost accuracy. Because of its high resolution, however, the Compact Disc can reveal the limitations of the source tape.

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ATLANTIC

ATLANTIC
JOHN COLTRANE • MY FAVORITE THINGS
1361-2
1361-2
JOHN COLTRANE • MY FAVORITE THINGS
ATLANTIC

JOHNNY COLES

LITTLE JOHNNY C

Produced by Alfred Lion

Originally recorded on July 18th (tracks 1–3) and August 9th (tracks 4–6), 1963 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BST 84144 in 1963

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LITTLE JOHNNY C

JOHNNY COLES

1 LITTLE JOHNNY C
2 HOBO JOE
3 JANO
4 MY SECRET PASSION
5 HEAVY LEGS
6 SO SWEET MY LITTLE GIRL

Produced by Alfred Lion
Remastered in 2004 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

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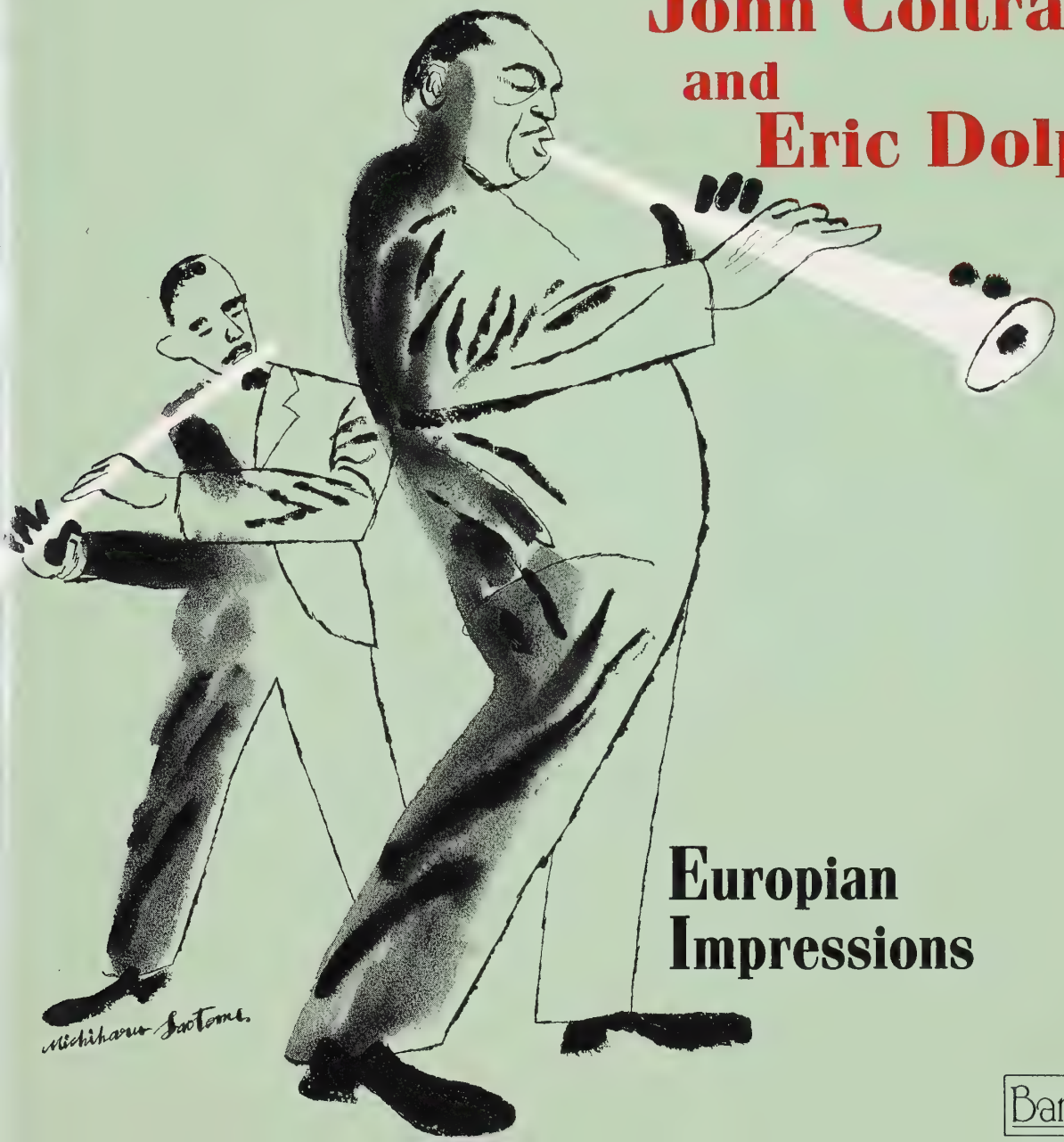
John Coltrane and Eric Dolphy



Europian Impressions

Bandstand

TKCB-71893

JOHN COLTRANE
A N D
ERIC DOLPHY
EUROPEAN IMPRESSIONS

ERIC DOLPHY alto saxophone, flute, bass clarinet ● **JOHN COLTRANE** tenor & soprano saxophone ● **McCOY TYNER** piano **REGGIE WORKMAN** bass ● **ELVIN JONES** drums

1. **IMPRESSIONS (first version)** Coltrane ····· *7:35*
2. **EVERYTIME WE SAY GOODBYE** Porter ····· *5:25*
3. **MY FAVOURITE THINGS (first version)** Rodgers & Hammerstein II ····· *11:01*
4. **BLUE TRAIN** Coltrane ····· *9:01*
5. **NAIMA** Coltrane ····· *4:06*
6. **MY FAVOURITE THINGS (2nd version)** Rodgers & Hammerstein II ····· *20:33*
7. **IMPRESSIONS (2nd version)** Coltrane ····· *7:22*

● *Recorded in 1961*

Bandstand

BANDSTAND 1400

TKCB-71888

TKCB-71897

Bandstand
1400

TKCB-71889

TKCB-71896

TKCB-71890

TKCB-71895

TKCB-71892

TKCB-71894

TKCB-71893

JOHN COLTRANE AND ERIC DOLPHY

EUROPEAN IMPRESSIONS

ERIC DOLPHY alto saxophone, flute, bass clarinet ● **JOHN COLTRANE** tenor & soprano saxophone ● **McCOY TYNER** piano **REGGIE WORKMAN** bass ● **ELVIN JONES** drums

1. **IMPRESSIONS (first version)** Coltrane ····· *7:35*
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3. **MY FAVOURITE THINGS (first version)** Rodgers & Hammerstein II ····· *11:01*
4. **BLUE TRAIN** Coltrane ····· *9:01*
5. **NAIMA** Coltrane ····· *4:06*
6. **MY FAVOURITE THINGS (2nd version)** Rodgers & Hammerstein II ····· *20:33*
7. **IMPRESSIONS (2nd version)** Coltrane ····· *7:22*

● *Recorded in 1961*

Bandstand

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John
Coltrane
Man Made Miles

John Coltrane

Man Made Miles

	Writer(s)	Publisher(s)	Time	
1.	Man Made Miles	J. Richburg	Cape Anne Music (EMI)	11:24
2.	Stuff I'm Partial To	J. Richburg	Cape Anne Music (EMI)	10:38
3.	Mr. R.C.M., Jr/ My Favourite Things	Rodgers/ Hammerstein	EMI Music	19:04

JOHN
COLTRANE
Man Made miles
COMPACT
disc
DIGITAL AUDIO
M T I
9018
Man Made Miles
Stuff I'm Partial To
Mr. R.C.M., Jr.
My Favourite Things

John Coltrane

Man Made Miles

1.	Man Made Miles	11:24
2.	Stuff I'm Partial To	10:38
3.	Mr. R.C.M., Jr/ My Favourite Things	19:04

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COMPACT disc DIGITAL AUDIO

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JOHN COLTRANE • Man Made miles
MTI 9018

COLTRANE

LIVE IN PARIS

BLCD 8023

John William Coltrane was born in Hamlet, NC on Sept. 23, 1926. While in high school he studied clarinet and saxophone, and continued his studies at the Ornstein School of Music in Philadelphia. In 1945 he made his music debut in a small dance band, then played for two years in the Navy Band.

Coltrane became prominent from 1947 to 1954, playing in the bands of Dizzy Gillespie, Earl Bostic and Jimmy Hodges. He began to gain momentous respect and notoriety from musicians and fans when he joined Miles Davis (1955-1960).

In 1960 he left Davis to form his own quartet and soon released his album "My Favorite Things." That gained him tremendous public acceptance. This began the association of his famous combo, which included McCoy Tyner on piano, Elvin Jones on drums and Reggie Workman or Jimmy Garrison on bass.

Coltrane went on exploring and developing new concepts and techniques that would eventually make him the most important jazz innovator of that era. This lead to his greatest acclaim - winning both - Record of the Year (A Love Supreme), and Jazzman of the Year.

Leroi Jones observed, "There is a daringly human quality to John Coltrane's music that makes itself felt wherever he records . . . he is a master, and the slightest sound from his instrument is valuable."

Coltrane's playing was emotional, religious, hypnotic, and transonic, with the foundation of gospel and blues. He has become a major influence in jazz music today

His legacy lives on and on.

COMPACT
disc
DIGITAL AUDIO
1. NAIMA (7:08)
2. IMPRESSIONS (11:25)
3. BLUE VALSE (PART 1) (15:07)
COLTRANE
LIVE IN PARIS
BLACK LABEL
BLCD 8023
JOHN COLTRANE
McCOY TYNER
JIMMY GARRISON
ELVIN JONES
4. BLUE VALSE (PART 2) (7:40)
5. AFRO BLUE (10:58)
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BLCD 8023

COLTRANE—LIVE IN PARIS

BLCD 8023

COLTRANE

LIVE IN PARIS

1. **NAIMA**	7:08
2. **IMPRESSIONS**	11:25
3. **BLUE VALSE** (PART 1)	15:07
4. **BLUE VALSE** (PART 2)	7:40
5. **AFRO BLUE**	10:58

JOHN COLTRANE / JOWCOL MUSIC / BMI

JOHN COLTRANE tenor & soprano saxophones / **McCOY TYNER** piano
JIMMY GARRISON bass / **ELVIN JONES** drums

RECORDED IN PARIS, FRANCE — OCTOBER 1962

COVER PHOTO: CHARLES STEWART / CD DESIGN: RON WARWELL/NJE

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BLACK LABEL, INC.
P.O Box 2218, Collegedale, TN 37315

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COLTRANE—LIVE IN PARIS

BLCD 8023

JACK DE JOHNETTE
THE DE JOHNETTE COMPLEX

1. EQUIPOISE 3:58
2. THE MAJOR GENERAL 6:34
3. MILES' MODE 6:36
4. REQUIEM Number 1 2:21

ORIGINAL Jazz CLASSICS®

Milestone®

COMPACT disc DIGITAL AUDIO

OJCCD-617-2
(MSP-9022)

AAD

5. MIRROR IMAGE 5:08
6. PAPA-DADDY AND ME 7:53
7. BROWN, WARM AND WINTRY 5:02
8. REQUIEM Number 2 1:41

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Dizzy Gillespie

Pleyel Jazz Concert 1948

Max Roach

Quintet 1949

original vogue masters

Dizzy Gillespie

Pleyel Jazz Concert 1948

1 • **Oop-Pap-A-Da** (Gillespie – Fuller) *4'56*
2 • **Round About Midnight** (Monk) *8'51*
3 • **Algo Bueno** (Woody'n You) (Gillespie – Fuller) *3'22*
4 • **I Can't Get Started** (Duke) *3'53*
5 • **Two Bass Hit** (Lewis) *4'02*
6 • **Good Bait** (Dameron) *5'15*
7 • **Afro-Cuban Drum Suite** (Russell) *6'09*
8 • **Ool-Ya-Koo** (Gillespie – Fuller) *5'05*
9 • **Things To Come** (Fuller – Gillespie) *3'15*

Max Roach

Quintet 1949

10 • **Prince Albert** (Roach – Dorham) *5'49*
11 • **Baby Sis** (Dorham) *5'31*
12 • **Tomorrow** (Roach – Dorham) *6'03*
13 • **Maximum** (Roach) *3'08*

1 – 9 : DIZZY GILLESPIE AND HIS ORCHESTRA

Dizzy Gillespie (trumpet, vocal), **Benny Bailey, Dave Burns, Lamar Wright Jr, Elmon Wright** (trumpet), **Ted Kelly, Bill Shepherd** (trombone), **Howard Johnson, John Brown** (alto saxophone), **Joe Gayles, George «Big Nick» Nicholas** (tenor saxophone), **Cecil Payne** (bass saxophone), **John Lewis** (piano), **Al McKibbon** (bass), **Kenny Clarke** (drums), **Chano Pozo** (congas), **Kenny Hagood** (vocal).
Recorded at Salle Pleyel, Paris on February 28, 1948.

10 – 13 : MAX ROACH QUINTET

Kenny Dorham (trumpet), **James Moody** (tenor saxophone), **Al Haig** (piano), **Tommy Potter** (bass), **Max Roach** (drums).
Recorded in Paris, on May 15, 1949.

LC 0390 Made in the E.C.

BMG
BMG FRANCE

original vogue masters

Photo : Eole-Charbonnier • Design : Images

Reissue produced by Daniel Baumgarten • Special thanks to Arnaud Boubet, Claude Carrière, Dominic Cravic, Francis Hofstein, Henri Laurence and Pierre Merlin

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Dizzy Gillespie
Pleyel Jazz Concert 1948
COMPACT disc DIGITAL AUDIO
BIEM/GEMA
74321409412
℗ 1948 Vogue S.A. (1 – 9)
℗ 1949 Vogue S.A. (10 – 13)
LC 0390
Made in the E.C.
Max Roach Quintet 1949
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BMG FRANCE
original vogue masters
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Judgment Day
Rashied Ali Quintet
Vol 1

SR121

Judgment Day Vol. 1

Rashied Ali Quintet

1. Sidewalks in Motion
2. Dania
3. You're Reading My Mind
4. Judgment Day
5. Shied Indeed
6. Raw Fish
7. The Big Push
8. M.O.
9. Multi Culti

Survival Records
Judgment Day
Vol. 1
1. Sidewalks in Motion
2. Dania
3. You're Reading My Mind
4. Judgment Day
5. Shied Indeed
6. Raw Fish
7. The Big Push
8. M.O.
9. Multi-Culti
Rashied Ali Quintet
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Judgment Day
Vol. 1
Rashied Ali Quintet

Survival Records
77 Greene Street
New York, NY
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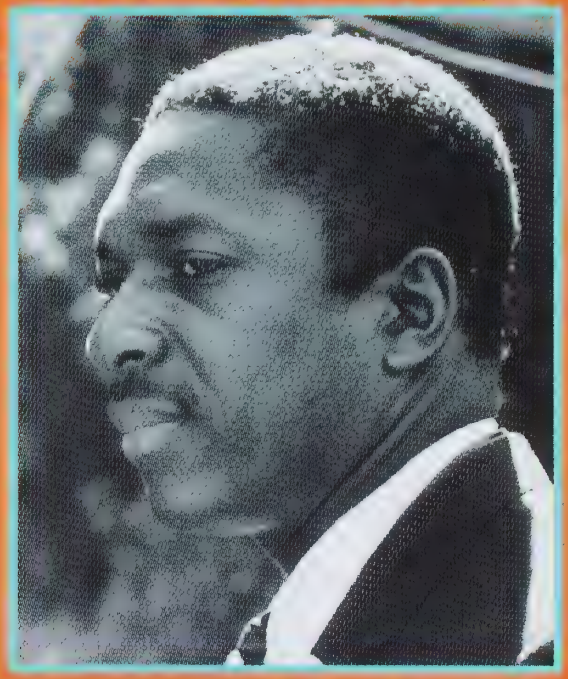
John Coltrane

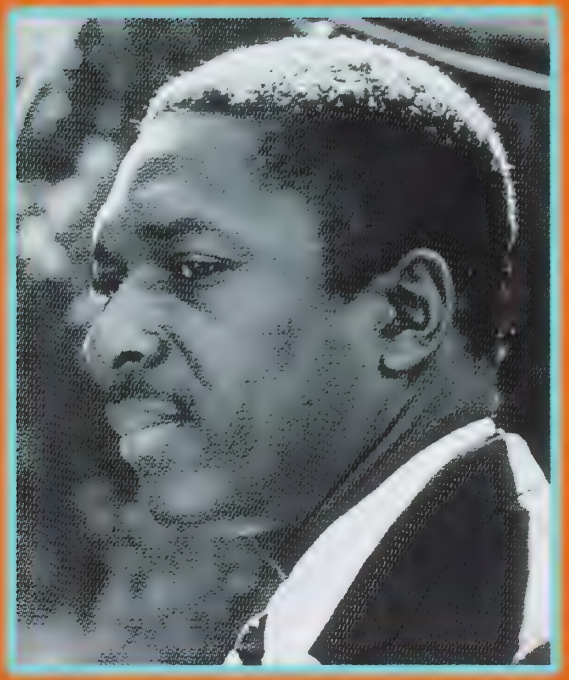
Live at the Half Note



LIVE

I Want to Talk About You
Brazilia
Song of Praise
One Up, One Down

17 193



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John Coltrane
Live at the Half Note
17 193
LASERLIGHT
DIGITAL

John Coltrane

Live at the Half Note

1. I Want To Talk About You
2. Brazilia
3. Song Of Praise
4. One Up, One Down

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17 193

0 18111 01122 8

LASERLIGHT DIGITAL

JOHN COLTRANE • Live at the Half Note
LASERLIGHT 17 193

NI-4011

one

ON GREEN DOLPHIN STREET

(13:41)

(Ned Washington & Bronislau Kaper)

two

ALL BLUES

(17:07)

(Miles Davis)

three

SO WHAT

(15:16)

(Miles Davis)

four

FRAN-DANCE

(7:19)

(Miles Davis)

five

WALKIN'/THE THEME

(17:17)

(Richard Carpenter/Miles Davis)

TOTAL TIME: 70:43

NATASHA IMPORTS

MILES DAVIS QUINTET WITH JOHN COLTRANE
THE LEGENDARY STOCKHOLM CONCERT

COMPACT disc DIGITAL AUDIO

NI-4011

℗ & © 1992
NATASHA IMPORTS, INC.
MANUFACTURED
IN U.S.A.

one
ON GREEN DOLPHIN STREET

two
ALL BLUES

three
SO WHAT

four
FRAN-DANCE

five
WALKIN'/THE THEME

MILES DAVIS & JOHN COLTRANE: The Legendary Stockholm Concert, March 22, 1960 Natasha Imports NI-4011

one

ON GREEN DOLPHIN STREET

(13:41)

(Ned Washington & Bronislau Kaper)

two

ALL BLUES

(17:07)

(Miles Davis)

three

SO WHAT

(15:16)

(Miles Davis)

four

FRAN-DANCE

(7:19)

(Miles Davis)

five

WALKIN' / THE THEME

(17:17)

(Richard Carpenter/Miles Davis)

COMPACT disc DIGITAL AUDIO

Miles Davis: trumpet

John Coltrane: tenor sax

Wynton Kelly: piano

Paul Chambers: bass

Jimmy Cobb: drums

Recorded at the Konserthuset in Stockholm, Sweden; March 22, 1960

NATASHA IMPORTS

NI-4011

TOTAL TIME: 70:43

0 3250-14011-2 3

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MANUFACTURED IN U.S.A.

MILES DAVIS & JOHN COLTRANE: The Legendary Stockholm Concert, March 22, 1960 Natasha Imports NI-4011

STANLEY
COWELL
BLACK LION

STANLEY COWELL
TRAVELLIN' MAN

BLCD760178

STANLEY COWELL (piano, electric piano)
STEVE NOVOSEL (bass)
JIMMY HOPPS (drums)

1. DEPARTURE
Cowell: 7.08

2. SWEET SONG
Cowell: 3.02

3. THE SHUTTLE
Cowell: 8.07

4. YOU TOOK ADVANTAGE OF ME
Rodgers & Hart: 4.47

5. BLUES FOR THE VIET CONG
Cowell: 4.18

6. WEDDING MARCH
Cowell: 2.49

7. PHOTON IN A PAPER WORLD
Cowell: 9.03

8. TRAVELLIN' MAN
Cowell: 3.34

Recorded at Polydor Studios, London
5th/6th June 1969
Recording Engineer: Carlos Olms
Produced by Alan Bates and Chris Whent

Photography: Courtesy *Melody Maker*
Design: Malcolm Walker
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STANLEY COWELL
TRAVELLIN' MAN
BLACK LION
BLCD 760178
COMPACT disc DIGITAL AUDIO
Made in Germany by P + O – Pallas
M.C.P.S.
GEMA
1. Departure (7'08) · 2. Sweet Song (3'03)
3. The Shuttle (8'07) · 4. You Took Advantage Of Me (4'47)
5. Blues For The Viet Cong (4'18) · 6. Wedding March (2'49)
7. Photon In A Paper World (9'03)
8. Travellin' Man (3'34)
LC 2940

STANLEY COWELL
TRAVELLIN' MAN

BLCD760178

STANLEY COWELL (piano, electric piano)
STEVE NOVOSEL (bass)
JIMMY HOPPS (drums)

1. DEPARTURE
   Cowell: 7.08
2. SWEET SONG
   Cowell: 3.02
3. THE SHUTTLE
   Cowell: 8.07
4. YOU TOOK ADVANTAGE OF ME
   Rodgers & Hart: 4.47
5. BLUES FOR THE VIET CONG
   Cowell: 4.18
6. WEDDING MARCH
   Cowell: 2.49
7. PHOTON IN A PAPER WORLD
   Cowell: 9.03
8. TRAVELLIN' MAN
   Cowell: 3.34

AAD

LC 2940

Recorded at Polydor Studios, London
5th/6th June 1969
Recording Engineer: Carlos Olms
Produced by Alan Bates and Chris Whent

Photography: Courtesy *Melody Maker*
Design: Malcolm Walker
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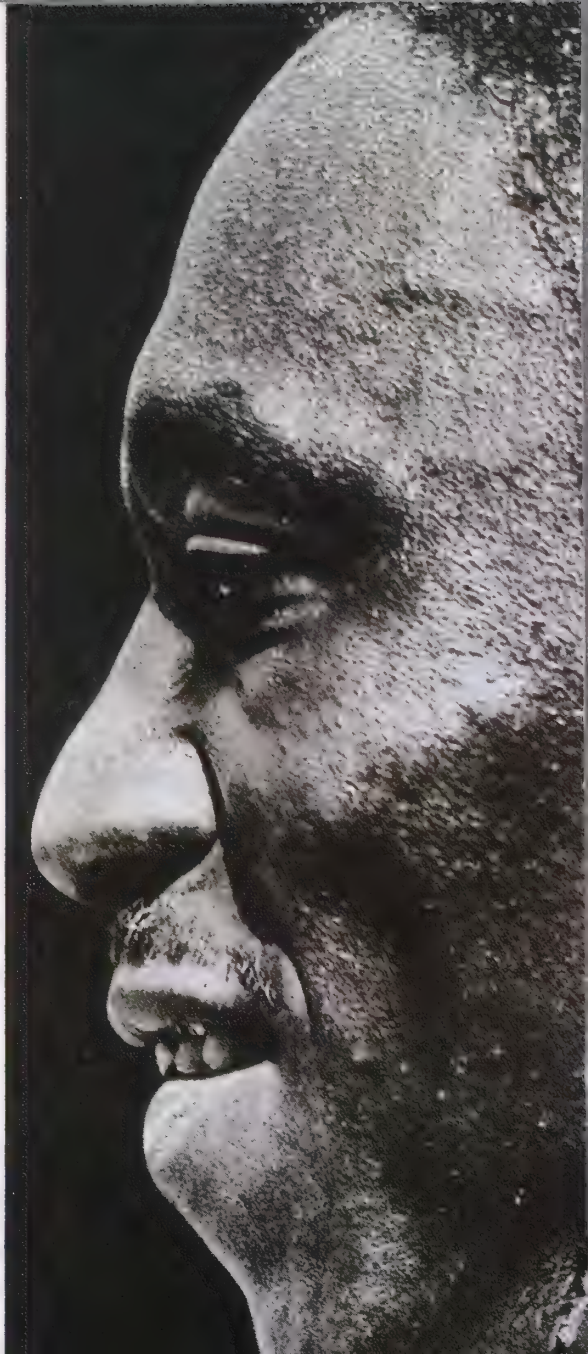
STANLEY COWELL: TRAVELLIN' MAN BLACK LION BLCD760178

STANLEY COWELL: TRAVELLIN' MAN BLACK LION BLCD760178

4055 BLUE NOTE / 2-CD SET

meet you at the jazz corner of the world

art blakey & the jazz messengers



ART BLAKEY & THE JAZZ MESSENGERS

MEET YOU AT THE JAZZ CORNER OF THE WORLD

Produced by Alfred Lion

Recording engineer: Rudy Van Gelder

Recorded live at Birdland in New York City on September 14, 1960

Remastered in 2001 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff © Mosaic Images

Cover design by Reid Miles

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, The Boland Design Company, NYC

Disc One originally issued as Blue Note BST 84054 (Volume One)
Disc Two originally issued as Blue Note BST 84055 (Volume Two)

Note: The occasional instances of peak distortion are in the original location recording.

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BLUE NOTE

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY
& THE JAZZ MESSENGERS

DISC ONE

1 ANNOUNCEMENT BY PEE WEE MARQUETTE
2 THE OPENER
3 WHAT KNOW
4 THE THEME
5 ANNOUNCEMENT BY ART BLAKEY
6 ROUND ABOUT MIDNIGHT
7 THE BREEZE AND I

Produced by Alfred Lion
Reissue produced by Michael Cuscuna

COMPACT DISC DIGITAL AUDIO

BLUE NOTE®

BLUE NOTE

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY
& THE JAZZ MESSENGERS

DISC TWO

1 ANNOUNCEMENT BY PEE WEE MARQUETTE & ART BLAKEY
2 HIGH
3 NIGHT WATCH
4 THE THINGS I LOVE
5 THE SUMMIT
6 THE THEME

Produced by Alfred Lion
Reissue produced by Michael Cuscuna

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NOTE®

THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

2 CDs

7 2435-35565-2 5

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY & THE JAZZ MESSENGERS

LEE MORGAN, trumpet; WAYNE SHORTER, tenor saxophone;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

DISC ONE

1 **ANNOUNCEMENT BY PEE WEE MARQUETTE 1:06**
2 **THE OPENER 8:29**
(HANK MOBLEY)
3 **WHAT KNOW 10:26**
(LEE MORGAN)
4 **THE THEME 1:37**
5 **ANNOUNCEMENT BY ART BLAKEY 0:21**
6 **ROUND ABOUT MIDNIGHT 9:44**
(THELONIOUS MONK)
7 **THE BREEZE AND I 10:38**
(LECUONA-CAMARATA-STILLMAN)

DISC TWO

1 **ANNOUNCEMENT BY PEE WEE MARQUETTE & ART BLAKEY 1:01**
2 **HIGH MODES 13:09**
(HANK MOBLEY)
3 **NIGHT WATCH 8:34**
(HANK MOBLEY)
4 **THE THINGS I LOVE 8:26**
(H. BARLOW-L. HARRIS)
5 **THE SUMMIT 9:26**
(WAYNE SHORTER)
6 **THE THEME 1:35**

Produced by Alfred Lion

Recording engineer: Rudy Van Gelder

Recorded live at Birdland in New York City on September 14, 1960

Remastered in 2001 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs by Francis Wolff ©Mosaic Images

Disc One originally issued as Blue Note BST 84054 (Volume One)
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Blue Note Records: RVG Edition
ART BLAKEY & THE JAZZ MESSENGERS: MEET YOU AT THE JAZZ CORNER OF THE WORLD
7243 5 35565 2 5

CDP 7 84451 2

ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 1

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums;

1. **THREE BLIND MICE**
   (Curtis Fuller) 8:17
2. **BLUE MOON**
   (L. Hart-R. Rodgers) 5:59
3. **THAT OLD FEELING**
   (L. Brown-S. Fain) 6:34
4. **PLEXIS**
   (Cedar Walton) 5:49
5. **UP JUMPED SPRING**
   (Freddie Hubbard) 9:45
6. **UP JUMPED SPRING (alternate take)***
   (Freddie Hubbard) 5:16
7. **WHEN LIGHTS ARE LOW**
   (Benny Carter) 4:08
8. **CHILDREN OF THE NIGHT***
   (Wayne Shorter) 8:12

*** Additional tracks for this issue**

Recorded live at the Renaissance Club, Hollywood in March 1962.
Original session produced by ALAN DOUGLAS
Engineer: WALLY HEIDER
Produced for release by MICHAEL CUSCUNA
Remixed from original 3 track tapes to digital by MALCOLM ADDEY
Cover photo by CHUCK STEWART
Cover design by FRANK GAUNA
Reissue design by FRANKO CALIGIURI/ INKWELL, INC.
THREE BLIND MICE arranged by Curtis Fuller
BLUE MOON arranged by Wayne Shorter
THAT OLD FEELING & WHEN LIGHTS ARE LOW arranged by Cedar Walton
All others arranged by their composers

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ART BLAKEY
3 BLIND MICE
JAZZ MESSENGERS

Volume 2

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

CDP 7 84452 2

ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 2

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums;

1. **IT'S ONLY A PAPER MOON**
(B. Rose-E.Y. Harburg-H. Arlen) 13:24
2. **MOSAIC**
(Cedar Walton) 12:27
3. **PING PONG**
(Wayne Shorter) 12:20
4. **THE PROMISED LAND***
(Cedar Walton) 13:11
5. **ARABIA***
(Curtis Fuller) 11:25

* **Additional tracks for this issue**

Recorded live at the Renaissance Club,
Hollywood in March 1962.
Original session produced by ALAN DOUGLAS
Engineer: WALLY HEIDER
* Recorded live at Village Gate,
New York, in August 1961.
Original session produced by ALFRED LION
Engineer: RUDY VAN GELDER
Produced for release by MICHAEL CUSCUNA
#1-3 Remixed from original 3 track tapes
to digital by MALCOLM ADDEY
Cover photo by CHUCK STEWART
Cover design by FRANK GAUNA
Reissue design by FRANKO CALIGIURI/INKWELL, INC.
IT'S ONLY A PAPER MOON arranged by Lee Morgan
All others arranged by their composers

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ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 2

BLUE NOTE

CDP 7 84452 2

1. IT'S ONLY A PAPER MOON
2. MOSAIC
3. PING PONG
4. THE PROMISED LAND*
5. ARABIA*

PRODUCED BY ALAN DOUGLAS
*PRODUCED BY ALFRED LION
PRODUCED FOR REISSUE BY MICHAEL [illegible]

COMPACT
DIGITAL AUDIO

ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 2

CDP 7 84452 2

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums;

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IT'S ONLY A PAPER MOON arranged by Lee Morgan
All others arranged by their composers

COMPACT disc DIGITAL AUDIO

*** Additional tracks for this issue**

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CDP 7 84452 2 ART BLAKEY & THE JAZZ MESSENGERS THREE BLIND MICE VOL. 2 BLUE NOTE®

THE WAITING GAME
tina brooks
johnny coles
STEREO
THE FINEST IN JAZZ SINCE 1939
kenny drew
wilbur ware
BLUE NOTE
84536
philly joe jones

7243 5 40536 2 7

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TINA BROOKS

THE WAITING GAME

1. TALKIN' ABOUT
2. ONE FOR MYRTLE
3. DHYANA
4. DAVID THE KING
5. STRANGER IN PARADISE
6. THE WAITING GAME

Original sessions produced by Alfred Lion
Produced for release by Michael Cuscuna

COMPACT disc DIGITAL AUDIO

SBM Super Bit Mapping

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BLUE NOTE®

connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 40536

THE WAITING GAME

TINA BROOKS

JOHNNY COLES, trumpet; TINA BROOKS, tenor saxophone;
KENNY DREW, piano; WILBUR WARE, bass; PHILLY JOE JONES, drums.

1. **TALKIN' ABOUT** (7:41)
(Tina Brooks)

2. **ONE FOR MYRTLE** (4:39)
(Tina Brooks)

3. **DHYANA** (6:53)
(Tina Brooks)

4. **DAVID THE KING** (6:40)
(Tina Brooks)

5. **STRANGER IN PARADISE** (7:32)
(Wright-Forrest-Borodin)

6. **THE WAITING GAME** (6:12)
(Tina Brooks)

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on March 2, 1961
Recording engineer: RUDY VAN GELDER
Cover and liner photographs: FRANCIS WOLFF © Mosaic Images
Cover Design by KAORU TAKU/Toshiba EMI Ltd
Mastered in 24 bit by RON McMASTER

www.bluenote.com

"PURE" ALL SINCE 1939
BLUE NOTE

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TINA BROOKS-THE WAITING GAME
7243 5 40536 2 7
7 2435-40536-2 7
SBM
7243 5 40536 2 7
TINA BROOKS-THE WAITING GAME
BLUE NOTE RECORDS

STEREO
THE FINEST IN JAZZ SINCE 1939
24558
BLUE NOTE
GRANT GREEN
BILLY GARDNER
DONALD BAILEY
HUGH WALKER
CLARENCE JOHNSTON
THE COMPLETE BLUE NOTE SESSIONS
GEORGE BRAITH

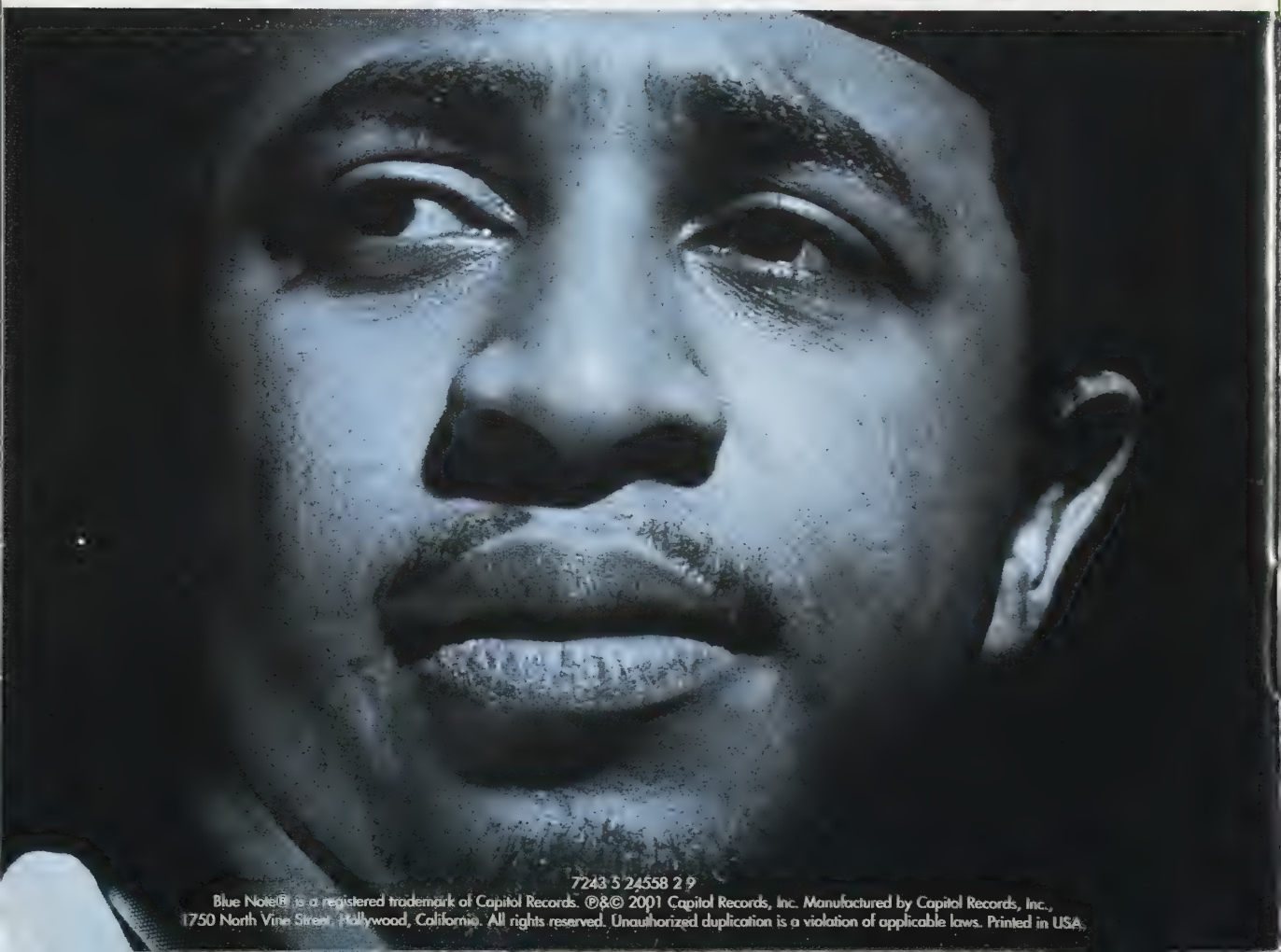
STEREO
THE FINEST IN JAZZ SINCE 1939

4171 BLUE NOTE

GEORGE BRAITH

Grant Green Billy Gardner Clarence Johnston

'extension'



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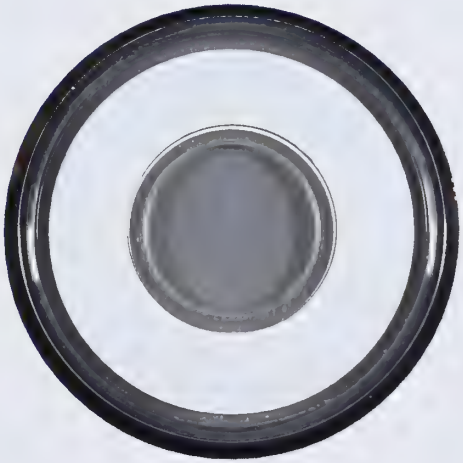
BLUE NOTE®

GEORGE BRAITH

THE COMPLETE BLUE NOTE SESSIONS



Disc One

1. MARY ANN
2. HOME STREET
3. POINCIANA
4. MARY HAD A LITTLE LAMB
5. BRAITH-A-WAY
6. THE MAN I LOVE
7. OUTSIDE AROUND THE CORNER
8. SOUL STREAM

Original sessions produced by Alfred Lion
Produced for release by Michael Cuscuna

COMPACT disc DIGITAL AUDIO

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GEORGE BRAITH

THE COMPLETE BLUE NOTE SESSIONS

BLUE NOTE®

Disc Two

1. BOOP BOP BING BASH
2. BILLY TOLD
3. JO ANNE
4. NUT CITY
5. ETHLYN'S LOVE
6. OUT HERE
7. EXTENSION
8. SWEETVILLE
9. EV'RY TIME WE SAY GOODBYE

Original sessions produced by Alfred Lion
Produced for release by Michael Cuscuna

SBM

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2-cd set connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 24558

THE COMPLETE BLUE NOTE SESSIONS

GEORGE BRAITH

GEORGE BRAITH, soprano sax, stritch, alto sax, tenor sax; GRANT GREEN, guitar; BILLY GARDNER, organ; DONALD BAILEY*, HUGH WALKER**, CLARENCE JOHNSTON***, drums.

Disc One:

1. MARY ANN* (7:28)
   (trad. arr. by George Braith)
2. HOME STREET* (6:55)
3. POINCIANA* (6:15)
   (N. Simon-B. Bernier)
4. MARY HAD A LITTLE LAMB* (6:54)
   (trad. arr. by George Braith)
5. BRAITH-A-WAY* (13:26)
6. THE MAN I LOVE** (5:23)
   (G. Gershwin-I. Gershwin)
7. OUTSIDE AROUND THE CORNER** (7:51)
8. SOUL STREAM** (3:11)

Disc Two:

1. BOOP BOP BING BASH** (6:22)
   (Billy Gardner)
2. BILLY TOLD** (7:49)
   (trad. arr. by George Braith)
3. JO ANNE** (5:19)
4. NUT CITY*** (5:56)
5. ETHLYN'S LOVE*** (7:19)
6. OUT HERE*** (6:55)
7. EXTENSION*** (6:37)
8. SWEETVILLE*** (6:00)
9. EV'RY TIME WE SAY GOODBYE*** (4:28)
   (Cole Porter)

All compositions by George Braith, unless otherwise noted.

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Originally recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on September 4, 1963 (*), December 16, 1963 (**) and March 27, 1964 (***).
Mastered using 24-bit Super Bit Mapping by RON McMASTER
Cover and tray card photographs by FRANCIS WOLFF © Mosaic Images
Original Blue Note covers designed by REID MILES
Original Blue Note cover photography: REID MILES (*Soul Stream*) and FRANCIS WOLFF (all others)
Cover design by PATRICK ROQUES
Originally issued as (*) *Two Souls In One* (BST 84148), (**) *Soul Stream* (BST 84161) and (***) *Extension* (BST 84171).

BLUE NOTE RECORDS, 304 Park Avenue South, 3rd Floor, New York, NY 10010

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mosaic
ART BLAKEY
& THE JAZZ MESSENGERS
FREDDIE HUBBARD
CURTIS FULLER
WAYNE SHORTER
CEDAR WALTON
JYMIE MERRITT
STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
COMPACT
disc
DIGITAL AUDIO

CDP 7 46523 2
DIDX 1134

MOSAIC

ART BLAKEY
AND
THE JAZZ MESSENGERS

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone; WAYNE SHORTER, tenor sax; CEDAR WALTON, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

1 **MOSAIC**
(Cedar Walton) 8:09

2 **DOWN UNDER**
(Freddie Hubbard) 5:06

3 **CHILDREN OF THE NIGHT**
(Wayne Shorter) 8:48

4 **ARABIA**
(Curtis Fuller) 9:06

5 **CRISIS**
(Freddie Hubbard) 8:30

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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ART BLAKEY AND
THE JAZZ MESSENGERS
MOSAIC
1 Mosaic
2 Down Under
3 Children Of The Night
4 Arabia
5 Crisis
CDP 7 46523 2
DIDX 1134
MADE IN
U.S.A.
Produced by Alfred Lion
COMPACT
disc
DIGITAL AUDIO
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NOTE

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 46523 2
DIDX 1134

0 7777-46523-2 2

MOSAIC

ART BLAKEY
AND
THE JAZZ MESSENGERS

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone; WAYNE SHORTER, tenor sax; CEDAR WALTON, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

1 **MOSAIC**
(Cedar Walton) 8:09

2 **DOWN UNDER**
(Freddie Hubbard) 5:06

3 **CHILDREN OF THE NIGHT**
(Wayne Shorter) 8:48

4 **ARABIA**
(Curtis Fuller) 9:06

5 **CRISIS**
(Freddie Hubbard) 8:30

Produced by ALFRED LION
Cover Photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded on October 2, 1961
Digital Transfer by RON McMASTER

COMPACT disc DIGITAL AUDIO

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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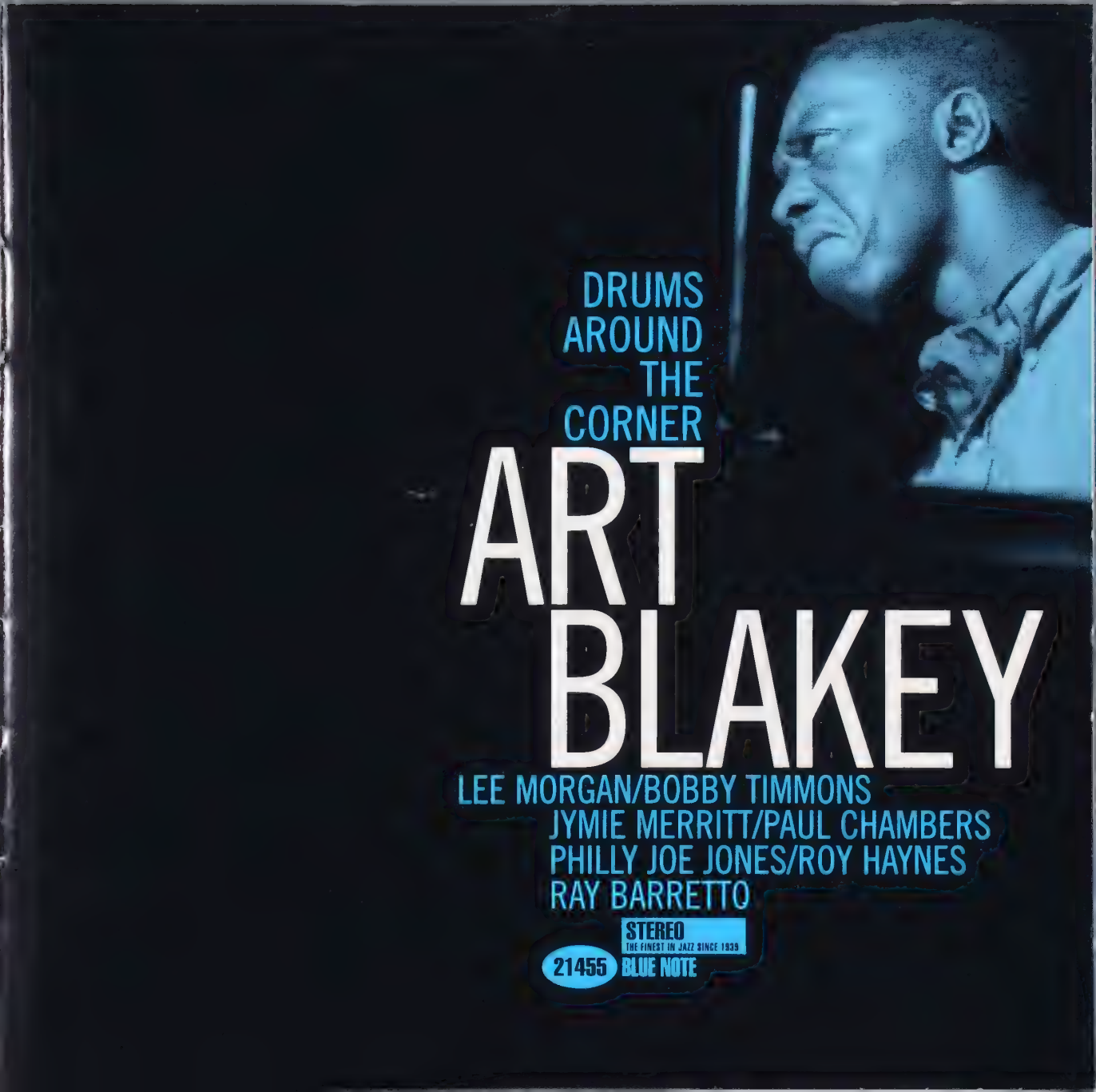
CDP 7 46523 2 ART BLAKEY & THE JAZZ MESSENGERS MOSAIC BLUE NOTE®


DRUMS
AROUND
THE
CORNER
ART
BLAKEY
LEE MORGAN/BOBBY TIMMONS
JYMIE MERRITT/PAUL CHAMBERS
PHILLY JOE JONES/ROY HAYNES
RAY BARRETTO
STEREO
THE FINEST IN JAZZ SINCE 1939
21455
BLUE NOTE

STEREO

Blue Note 21455

DRUMS AROUND THE CORNER

ART BLAKEY

LEE MORGAN, trumpet; BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, PHILLY JOE JONES, drums, tympani;
ROY HAYNES, drums; RAY BARRETTO, congas.

* PAUL CHAMBERS, bass; ART BLAKEY, drums.

1. **MOOSE THE MOOCHE (15:16)**
   (Charlie Parker)
2. **BLAKEY'S BLUES (11:04)**
   (Art Blakey)
3. **LEE'S TUNE (8:22)**
   (Lee Morgan)
4. **LET'S TAKE 16 BARS (6:09)**
   (Art Blakey)
5. **DRUMS IN THE RAIN (11:09)**
   (Art Blakey)
6. **LOVER (7:19)**
   (R. Rodgers-L. Hart)
7. **I'VE GOT MY LOVE TO KEEP ME WARM* (7:07)**
   (Irving Berlin)
8. **WHAT IS THIS THING CALLED LOVE* (5:42)**
   (Cole Porter)

Original sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at Manhattan Towers, New York City on November 2, 1958 (#1-6) and the Van Gelder Studio,
Hackensack, New Jersey on March 29, 1959 (#7 & 8)
Transferred using 24-bit resolution and mastered by RON McMASTER
Cover and liner photographs by FRANCIS WOLFF © Mosaic Images

#7 previously issued on *Blue Berlin* (CD 99095-2). All other selections previously unissued.

For a complete catalog write to **BLUE NOTE RECORDS**, 304 Park Avenue South, 3rd Floor, New York, NY 10010
www.bluenote.com

BLUE NOTE

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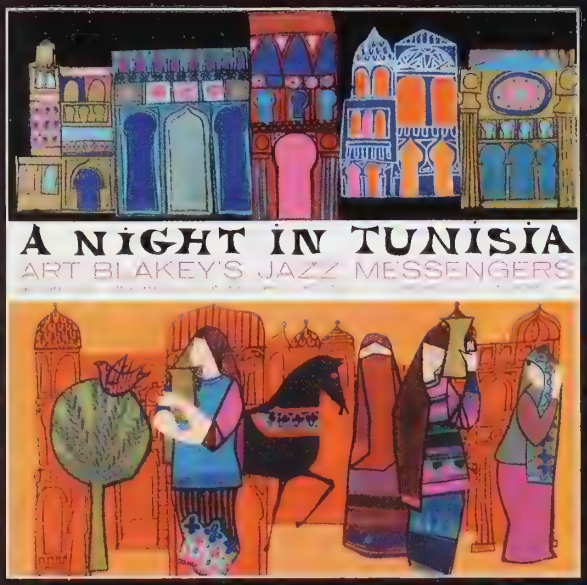
ART BLAKEY'S JAZZ MESSENGERS



ART BLAKEY'S JAZZ MESSENGERS
Art Blakey, drums
Bill Hardman, trumpet
John Griffin, tenor
Bill Dockery, pia
Jimmy de Brest, bass
selections from
LERNER and LOEWE'S...
MY FAIR LADY
BRIGADOON
PAINT YOUR WAGON

Disc 1
ART BLAKEY'S JAZZ MESSENGERS
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COL-CD-2811
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DISC 2
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ART BLAKEY'S JAZZ MESSENGERS

A NIGHT IN TUNISIA

1. A NIGHT IN TUNISIA *(Dizzy Gillespie/Frank Paparelli)* 12:50
2. OFF THE WALL *(Johnny Griffin)* 7:12
3. THEORY OF ART *(Bill Hardman)* 9:45
4. COULDN'T IT BE YOU? *(Art Blakey/Jackie McLean)* 8:05
5. EVANS *(Sonny Rollins)* 5:45

Originally Released in 1958 as VIK-LX 1115

PLAY LERNER AND LOEWE

6. I COULD HAVE DANCED ALL NIGHT (from the musical production "My Fair Lady") *(Alan Jay Lerner/Frederick Loewe)* 4:16
7. ON THE STREET WHERE YOU LIVE (from the musical production "My Fair Lady") *(Alan Jay Lerner/Frederick Loewe)* 9:02
8. THERE BUT FOR YOU GO I (from the musical production "Brigadoon") *(Alan Jay Lerner/Frederick Loewe)* 4:34
9. THEY CALL THE WIND MARIA (from the musical production "Paint Your Wagon") *(Alan Jay Lerner/Frederick Loewe)* 4:56
10. I TALK TO THE TREES (from the musical production "Paint Your Wagon") *(Alan J. Lerner/Frederick Loewe)* 8:58
11. ALMOST LIKE BEING IN LOVE (from the musical production "Brigadoon") *(Alan Jay Lerner/Frederick Loewe)* 4:50

Originally Released in 1957 as VIK-LX 1103
All Songs Produced by Rob Rolontz
Total Time of Discs 1 and 2 80:13

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Collectables

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DRC1-2895

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ART BLAKEY'S JAZZ MESSENGERS A NIGHT IN TUNISIA / PLAY LERNER AND LOEWE COL-CD-2811 DRC1-2895

1. THE SECOND #2 6:33
(Booker Ervin) Booker Ervin Publ.-BMI
2. GROOVIN' HIGH 9:50
(Dizzy Gillespie) MCA Music Publ.-ASCAP
3. BASS-IX 11:41
(Ervin) Booker Ervin-BMI
4. STELLA BY STARLIGHT 2:50
(Young-Washington) Famous Music-ASCAP

BOOKER ERVIN—tenor saxophone
CARMELL JONES—trumpet (#2)
JAKI BYARD—piano (#1, 3, 4)
GILDO MAHONES—piano (#2)
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded at Englewood Cliffs, NJ;
June 30, 1964.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Joe Tarantino
(Fantasy Studios, Berkeley)

Cover design & photo—Don Schlitten

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OJCCD-919-2
(P-7417)

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GROOVIN' HIGH
BOOKER ERVIN
PRESTIGE OJCCD-919-2 (P-7417)

1. THE SECOND #2 6:33
2. GROOVIN' HIGH 9:50
3. BASS-IX 11:41
4. STELLA BY STARLIGHT 2:50

BOOKER ERVIN—tenor saxophone
CARMELL JONES—trumpet (#2)
JAKI BYARD—piano (#1, 3, 4)
GILDO MAHONES—piano (#2)
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded at Englewood Cliffs, NJ; June 30, 1964.
Recording engineer—Rudy Van Gelder
Remastering, 1996—Joe Tarantino
(Fantasy Studios, Berkeley)

Tenor saxophonist Booker Ervin's reputation was solidified in the mid-Sixties with the series of "book" albums he released on Prestige—*The Freedom Book*, *The Song Book*, *The Blues Book*, and *The Space Book*. The tracks on the present collection are necessary to appreciate the *Blues* and *Space* volumes unabridged, as it were. Products of the same sessions, they contain all of the breaking-point intensity of Ervin's best work and are by no means leftovers. Of particular interest is "The Second #2," one of the saxophonist's most famous themes and the ultimate expression of the incredible, studio-only quartet of Ervin, Jaki Byard, Richard Davis, and Alan Dawson. There is also a blues that places Ervin in the Texas tenor pantheon, and classic bebop on the title track from a quintet with Carmell Jones and Gildo Mahones.

TOTAL TIME 32:00

ORIGINAL Jazz CLASSICS
AAD
STEREO
COMPACT disc DIGITAL AUDIO
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PRESTIGE OJCCD-919-2 (P-7417)
BOOKER ERVIN
GROOVIN' HIGH

1. NUMBER TWO 8:13
(Booker Ervin) Booker Ervin Publ.-BMI

2. I CAN'T GET STARTED 9:34
(Duke-Gershwin) Chappell & Co.-ASCAP

3. MOJO 10:26
(Ervin) Booker Ervin-BMI

4. THERE IS NO GREATER LOVE 7:09
(Jones-Symes) Music Sales-ASCAP

BOOKER ERVIN—tenor saxophone
JAKI BYARD—piano
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded in Englewood Cliffs, NJ; October 2, 1964.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Original album design—Don Schlitten
Cover photo—Ewing Galloway

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OJCCD-896-2
(P-7386)

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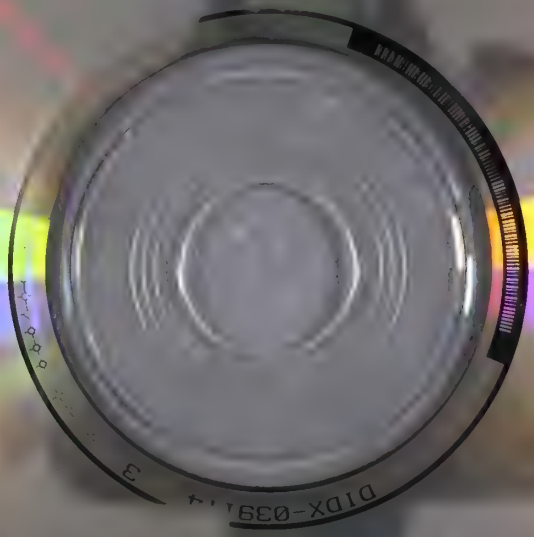
BOOKER ERVIN
THE SPACE BOOK

1. NUMBER TWO 8:13
2. I CAN'T GET STARTED 9:34



3. MOJO 10:26
4. THERE IS NO GREATER LOVE 7:09

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ORIGINAL JAZZ CLASSICS®

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COMPACT disc DIGITAL AUDIO

OJCCD-896-2
(P-7386)

AAD

BOOKER ERVIN — THE SPACE BOOK

PRESTIGE OJCCD-896-2 (P-7386)

1. NUMBER TWO 8:13
2. I CAN'T GET STARTED 9:34
3. MOJO 10:26
4. THERE IS NO GREATER LOVE 7:09

BOOKER ERVIN—tenor saxophone
JAKI BYARD—piano
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded in Englewood Cliffs, NJ; October 2, 1964.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

Booker Ervin, Jaki Byard, Richard Davis, and Alan Dawson formed one of the immortal tenor-and-rhythm units of the Sixties, a group worthy of comparison to the quartets of John Coltrane and Thelonious Monk. Yet the Ervin foursome only existed in Rudy Van Gelder's recording studio, where it created two LP masterpieces for Prestige. The first, *The Freedom Book* (OJCCD-845-2), was acclaimed as an instant classic upon its release; and the present album, recorded ten months later, is arguably even more dynamic. Like Eric Dolphy (who also enjoyed making music with Byard and Davis), Ervin did not abandon chord changes but rather superimposed alternative harmonic patterns that stamped his music with an exploratory edge while keeping it tethered to more traditional forms. The impact of Ervin's conception when supported by this incredible trio comes across on both his hard-slamming originals (including his best-known tune "Mojo") and his passionate reading of standards.

TOTAL TIME 35:38

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

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PRESTIGE OJCCD-896-2 (P-7386)

BOOKER ERVIN — THE SPACE BOOK

VON FREEMAN

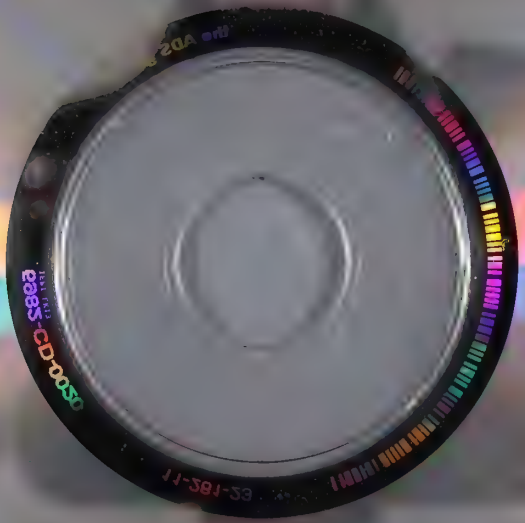
HAVE NO FEAR

Von Freeman—tenor saxophone
John Young—piano
David Shipp—bass
Wilbur Campbell—drums

1.	Mr. Lucky Mancini	11:50
2.	Swinging the Blues Basie / Durhamt	9:54
3.	Polka Dots and Moonbeams Burke / Van Heusen	11:34
4.	Have No Fear, Soul Is Here Freeman	12:50
5.	Boomerang (bonus track) Freeman	5:59

Von Freeman

Have No Fear



1. Mr. Lucky
2. Swinging the Blues
3. Polka Dots and Moonbeams
4. Have No Fear, Soul Is Here
5. Boomerang

ncd–6

COMPACT disc DIGITAL AUDIO

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nessa

nessa ncd–6

HAVE NO FEAR

1.	Mr. Lucky Mancini	11:50
2.	Swinging the Blues Basie / Durham	9:54
3.	Polka Dots and Moonbeams Burke / Van Heusen	11:34
4.	Have No Fear, Soul Is Here Freeman	12:50
5.	Boomerang (bonus track) Freeman	5:59

Von Freeman—tenor saxophone
John Young—piano
David Shipp—bass
Wilbur Campbell—drums

Recorded June 11, 1975
Sound Studios, Chicago
Recording engineer: Stu Black
Transfer & mixing engineer: Steve Wagner
Photography: Anne Benolken, Terry Martin & Herb Nolan
Original design: Pamela Rice, TanenbaumDesign
Art direction & design: Carla Nessa
Produced by Chuck Nessa
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VON FREEMAN

Have No Fear

nessa ncd-6

VON FREEMAN

Have No Fear

nessa ncd-6

PRCD-30160 (P-7295)

1 **A LUNAR TUNE** 7:43

2 **CRY ME NOT**
(Randy Weston) Mayflower Music-ASCAP 4:49

3 **GRANT'S STAND** 7:56

4 **A DAY TO MOURN** 9:28

5 **AL'S IN** 9:47

*6 **STELLA BY STARLIGHT**
(Young-Washington) Famous Music-ASCAP 2:50
* bonus track

All selections composed by Booker Ervin (Booker Ervin Publ.-BMI), except as indicated.

BOOKER ERVIN tenor saxophone
JAKI BYARD piano
RICHARD DAVIS bass
ALAN DAWSON drums

Recorded by RUDY VAN GELDER at Van Gelder Studio, Englewood Cliffs, NJ; December 3, 1963.

Supervision by DON SCHLITTEN

Cover design/photo—DON SCHLITTEN

Remastering, 2007—RUDY VAN GELDER (Van Gelder Studio)

Reissue produced by Nick Phillips and Bob Porter
Reissue production assistance—Chris Clough, Stuart Kremsky
Editorial—Rikka Arnold
Additional assistance—Larissa Collins, Zev Feldman

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RUDY VAN GELDER REMASTERS

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REMASTERS

Prestige

THE FREEDOM BOOK

BOOKER ERVIN

BOOKER ERVIN tenor saxophone **JAKI BYARD** piano
RICHARD DAVIS bass **ALAN DAWSON** drums

1 A LUNAR TUNE 7:43
2 CRY ME NOT 4:49
3 GRANT'S STAND 7:56
4 A DAY TO MOURN 9:28
5 AL'S IN 9:47
* 6 STELLA BY STARLIGHT 2:50
* bonus track

I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks. Today, I feel strongly that I am their messenger. —RUDY VAN GELDER

Recorded by RUDY VAN GELDER at Van Gelder Studio, Englewood Cliffs, NJ; December 3, 1963.
Supervision by DON SCHLITTEN Remastering, 2007—RUDY VAN GELDER (Van Gelder Studio)
All transfers were made from the analog master tapes to digital at 24-bit resolution.
Notes by NEIL TESSER

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COMPACT disc DIGITAL AUDIO

PRESTIGE PRCD-30160
BOOKER ERVIN THE FREEDOM BOOK

SIR ROLAND HANNA

DUKE ELLINGTON PIANO SOLOS

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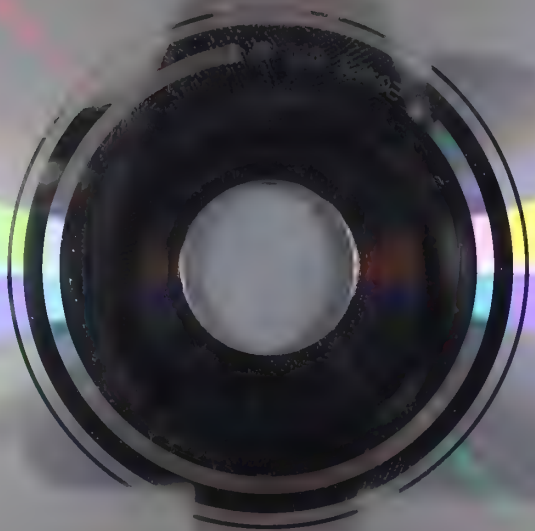
BENNY GOODMAN: The Yale University Recordings, Volume 1.....5000-2-C

BENNY GOODMAN: The Yale University Recordings, Volume 3.....5007-2-C

DUKE ELLINGTON: Four Symphonic Works.....7011-2-C

MusicMasters

SIR ROLAND HANNA
DUKE ELLINGTON PIANO SOLOS



5045-2-C

COMPACT disc DIGITAL AUDIO

PRODUCED BY
JOHN SNYDER

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1 In My Solitude; 2 Something to Live For; 3 In a Sentimental Mood;
4 Portrait of Bert Williams; 5 Warm Valley; 6 Isfahan;
7 Single Petal of a Rose; 8 I Got It Bad and That Ain't Good;
9 Reflections in D; 10 Come Sunday; 11 Caravan

TT=46:31

5045-2-C
DDD

SIR ROLAND HANNA
DUKE ELLINGTON PIANO SOLOS

1. **In My Solitude** (5:07)
(Duke Ellington)
2. **Something to Live For** (4:45)
(Duke Ellington/Billy Strayhorn)
3. **In a Sentimental Mood** (3:38)
(Duke Ellington)
4. **Portrait of Bert Williams** (2:44)
(Duke Ellington)
5. **Warm Valley** (5:14)
(Duke Ellington)
6. **Isfahan** (1:57)
(Billy Strayhorn)
7. **Single Petal of a Rose** (4:37)
(Duke Ellington)
8. **I Got It Bad and That Ain't Good** (7:00)
(Duke Ellington and others)
9. **Reflections in D** (4:03)
(Duke Ellington)
10. **Come Sunday** (2:25)
(Duke Ellington)
11. **Caravan** (4:10)
(Duke Ellington/Irving Mills/Juan Tizol)

TT=46:31

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MUSICMASTERS

SIR ROLAND HANNA: DUKE ELLINGTON PIANO SOLOS 5045-2-C

SIR ROLAND HANNA: DUKE ELLINGTON PIANO SOLOS 5045-2-C

EDDIE HARRIS

STEREO

(Continued from front panel)

Perhaps you have noted that I have not discussed the music found within this album. This has been omitted because I think you, the listener, can enjoy the music herein without the technical definitions and descriptions that are often found on record albums these days. I feel too much attention is devoted to the technical aspect of music today, and not enough attention paid to what pleases the ear.

With that, I invite you to settle back, relax, and completely enjoy the music of Eddie Harris.

GENE ELZY
Station Manager &
Program Director
(From the original liner notes)

Eddie Harris plays tenor sax with a Maestro amplifier, made by CMI (Chicago Musical Instrument Co.), Chicago, ILL. Eddie Harris also uses the "Echoplex," manufactured by Market Electronics of Cleveland. This electronic unit employs multiple tape loops which play back the recorded sound at constant intervals. It is therefore possible to play new melodies over the basic motif recorded previously. While these two lines are played back, a third melodic line can be added and a "sax choir" effect is achieved.

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COL-CD-6359

EDDIE HARRIS
SILVER CYCLES

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EDDIE HARRIS SILVER CYCLES

EDDIE HARRIS
SILVER CYCLES

1. FREE AT LAST *3:17*
2. 1974 BLUES *4:26*
3. SMOKE SIGNALS *3:00*
4. COLTRANE'S VIEW *4:10*
5. I'M GONNA LEAVE YOU BY YOURSELF *3:00*
6. SILVER CYCLES *5:50*
7. LITTLE BIT *5:28*
8. ELECTRIC BALLAD *2:54*
9. INFRAPOLATIONS *6:37*

Originally Released As
Atlantic 1517 in 1969
Cover Photo: Pat McCallum
Cover Design: Stainislaw Zagorski
Recording engineers: Phil Lehle & Adrian Barber
PRODUCED BY: JOEL DORN & ARIF MARDIN

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On *Coltrane's View* and *Infrapolations*, the personnel is: Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass, and Richard Smith, drums.

On *Free At Last*, they are joined by Seldon Powell, woodwinds; Bennie Powell, trombone; Bernie Glow, Joe Newman, and Ernie Royal, trumpets; Bruno Carr, drums, and Marcelino Valdez, conga drum and bongos.

On *1974 Blues*, they are joined by Seldon Powell, baritone sax; Bennie Powell, bass trombone, and Mal Lastie, Joe Newman, and Snooky Young, trumpets. On *Electric Ballad*, the personnel is: Eddie Harris, electric saxophone.

On *I'm Gonna Leave You By Yourself* and*Little Bit*, the personnel is: Eddie Harris, electric saxophone; Philip Bodner & Seldon Powell, woodwinds; Haywood Henry, baritone sax; Ernie Royal & Snooky Young, trumpets; Joe Zawinul, piano; Richard Davis, bass; Monk Montgomery, electric bass, and Bruno Carr or Billy Hart, drums. On *I'm Gonna Leave You By Yourself*, the background vocals are by Valerie Simpson, Eileen Gilbert, Melba Moore, and Martha Stewart, and the string section is under the direction of Gene Orloff.

On *Smoke Signals*, the personnel is: Eddie Harris, electric saxophone & electric piano; Richard Davis, bass, and Billy Hart, drums, with background vocals by Valerie Simpson, Eileen Gilbert, Melba Moore, and Martha Stewart. The string section is under the direction of Gene Orloff.

On *Silver Cycles*, the personnel is: Eddie Harris, electric saxophone; Melvin Jackson, bass; Bruno Carr, drums or Latin percussion, and Marcelino Valdez, Latin percussion.

All selections are arranged by Eddie Harris, except for *I'm Gonna Leave You By Yourself* and *Little Bit*, arranged by Arif Mardin. On *1974 Blues*, the horns are arranged by William Fischer. On *Free At Last*, the horns are arranged by Arif Mardin.

All selections are composed by Eddie Harris, except for *Silver Cycles*, which was written by Eddie Harris and Melvin Jackson, and *Coltrane's View*, which was written by Jodie Christian.

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COL-CD-6359

0 90431 63592 6

EDDIE HARRIS SILVER CYCLES COL-CD-6359

EDDIE HARRIS

2 CD Set
2 ORIGINAL LPs

EXCURSIONS

Collectables Jazz Classics

Collectables

COL-6409

Disc 1

EDDIE HARRIS

EXCURSIONS

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Disc 2

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EDDIE HARRIS

COL-6409

EDDIE HARRIS EXCURSIONS

Disc 1

1. **Drunk Man** *(Eddie Harris)* 3:18
Eddie Harris, electric saxophone & Drunk Man vocal (singing through his horn); Ronald Muldrow, electric guitar; Larry Nash, electric piano; Rufus Reid, bass; Billy James, drums; Ndugu (Leon Chancler), percussion; Frank Gordon, trumpet; Billy Howell, trombone.

2. **Renovated Rhythm** *(Eddie Harris)* 4:52
Eddie Harris, electric saxophone; Ronald Muldrow, electric guitar; Larry Nash, electric piano; Rufus Reid, bass; Ndugu (Leon Chancler), drums.

3. **Inapplicable Concord** *(Eddie Harris)* 4:09
Eddie Harris, electric saxophone; Ronald Muldrow, electric guitar; Larry Nash, electric piano; Rufus Reid, bass; Ndugu (Leon Chancler), drums; Frank Gordon, trumpet; Billy Howell, trombone.

4. **Listen Here Goes Funky** *(Eddie Harris)* 8:20
Eddie Harris, electric saxophone; Ronald Muldrow, electric guitar; Richard Abrams, electric piano; Rufus Reid, bass; Billy James, drums; Marshall Thompson & Andre Fischer, percussion; Mary Ann Stewart, Vivian Harrell & Marilyn Haywood, background vocals.

5. **Turbulence** *(Eddie Harris, Richard Abrams, Rufus Reid, Ronald Muldrow & Billy James)* 16:34
Eddie Harris, electric saxophone & reed trumpet; Ronald Muldrow, guitorgan; Richard Abrams, electric piano; Rufus Reid, bass; Billy James, drums.

6. **Of Age** *(Jodie Christian)* 3:05
Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

Total Time: 40:26

Disc 2

1. **Fragmentary Apparitions** *(Eddie Harris)* 10:46
Eddie Harris, electric saxophone; Larry Nash, electric piano; Rufus Reid, bass; Ndugu (Leon Chancler) drums; Frank Gordon, trumpet; Billy Howell, trombone.

2. **Hey Wado** *(Eddie Harris)* 5:52
Eddie Harris, tenor saxophone; Cedar Walton, piano; Ron Carter, bass; Billy Higgins, drums; Ray Codrington, trumpet.

3. **Aleph The Fool** *(Richard Abrams)* 4:31
Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

4. **Recess** *(Eddie Harris)* 5:40
Eddie Harris, tenor saxophone; Cedar Walton, piano; Ron Carter, bass; Billy Higgins, drums; Ray Codrington, trumpet.

5. **I'm Lonely** *(Marvin Lagunoff)* 4:01
Eddie Harris, saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

6. **Oleo** *(Sonny Rollins)* 10:35
Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

Total Time: 41:32

Eddie Harris plays the trombone mouthpiece on the tenor saxophone.

Drunk Man, Renovated Rhythm, Inapplicable Concord, Listen Here Goes Funky, Turbulence & Fragmentary Apparitions
Produced by Eddie Harris & Marvin Lagunoff

All Other Selections Produced By Arif Mardin

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COL-6409

0 90431 64092 0

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EDDIE HARRIS Excursions
COL-6409

CDP 7243 8 52435 2 3

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blue note records

SBM™ Super Bit Mapping

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donald byrd byrd in flight

BONUS TRACKS

ornette coleman:
the empty foxhole [28982]

andrew hill:
judgment [28981]

bobby hutcherson:
components [29027]

freddie redd:
the connection [89392]

wayne shorter:
the all seeing eye [29100] *

baby face willette:
stop and listen [28998]

tina brooks:
true blue [28975] *

don cherry:
symphony for improvisers [28976] *

kenny dorham:
whistle stop [28978]

johnny griffin:
the congregation [89383]

clifford jordan & john gilmore:
blowing in from chicago [28977]

j. r. monterose:
j. r. monterose [29102]

jackie mclean:
destination out [32087]

grant green:
green street [32088]

lee morgan:
leeway [32089]

ike quebec:
heavy soul [32090]

pete la roca:
basra [32091] *

grachan moncur III:
some other stuff [32092]

dizzy reece:
blues in trinity [32093]

freddie hubbard:
ready for freddie [32094] *

lou donaldson:
sunny side up [32095]

wayne shorter:
schizophrenia [32096]

andrew hill:
smokestack [32097]

walter davis jr.:
davis cup [32098]

lee morgan:
the procrastinator [33579]

grant green:
solid [33580]

wayne shorter
etcetera [33581]

hank mobley:
a slice of the top [33582]

bobby hutcherson:
patterns [33583]

johnny coles:
little johnny c [32129]

grant green:
sunday mornin' [52434]

donald byrd:
byrd in flight [52435]

jack wilson:
something personal [52436]

paul chambers:
paul chambers quintet [52441]

ike quebec:
soul samba [52443]

harold vick:
steppin' out [52433]

john jenkins:
john jenkins with kenny burrell [52437]

louis smith:
here comes louis smith [52438]

jutta hipp:
jutta hipp with zoot sims [52439]

sonny red:
out of the blue [52440]

dodo greene:
my hour of need [52442]

* out of print

BOOKER ERVIN
TEXBOOK TENOR
WOODY SHAW
KENNY BARRON
JAN ARNET
BILLY HIGGINS
STEREO
THE FINEST IN JAZZ SINCE 1939
11439
BLUE NOTE

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BOOKER ERVIN

TEX BOOK TENOR

1. GICHI
2. DEN TEX
3. IN A CAPRICORNIAN WAY
4. LYNN'S TUNE
5. 204

Produced by FRANCIS WOLFF
Reissue produced by MICHAEL CUSCUNA
Mastered in 24-bit by RON McMASTER

BLUE NOTE

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connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 11439

TEX BOOK TENOR

BOOKER ERVIN

WOODY SHAW, trumpet; BOOKER ERVIN, tenor saxophone;
KENNY BARRON, piano; JAN ARNET, bass; BILLY HIGGINS, drums

1. GICHI 7:24
2. DEN TEX 7:36
3. IN A CAPRICORNIAN WAY 5:50
4. LYNN'S TUNE 6:13
5. 204 10:21

Produced by FRANCIS WOLFF
Reissue produced by MICHAEL CUSCUNA
Recorded on June 24, 1968 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Recording engineer: RUDY VAN GELDER
Mastered in 24-bit by RON McMASTER

Originally issued in 1976 on Blue Note BNLA 488-2

0 946-3-11439-2 2

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Booker Ervin — Tex Book Tenor
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SIR ROLAND HANNA

solo

round midnight

"The versatile pianist gives full range to his depth and scope in a program of intriguing originals, plus classics by Duke Ellington, Sonny Rollins and Thelonious Monk, and an engaging, stride-inflected blues. Round Midnight is superb."

—THE DALLAS MORNING NEWS

1. **PRELUDE** 3:15
(Hanna/Rahanna Music)
2. **ROUND MIDNIGHT** 5:52
(Hanighan, Williams, Monk/Advanced Music—ASCAP)
3. **LET ME TRY** 5:52
(Hanna/Rahanna Music)
4. **BLUES** 4:38
(Hanna)
5. **ASTRAL ESSENCE** 4:10
(Hanna/Rahanna Music)
6. **CENTURY RAG** 5:35
(Hanna/Rahanna Music)
7. **A STORY OFTEN TOLD, SELDOM HEARD** 7:09
(Hanna/Rahanna Music)
8. **MEDITERRANEAN SEASCAPE** 5:25
(Hanna/Rahanna Music)
9. **OLEO** 3:12
(Rollins/Prestige Music—BMI)
10. **QUIET REFLECTIONS** 4:33
(Hanna/Rahanna Music)
11. **IN A MELLOW TONE** 3:35
(Ellington/Robbins Catalog—ASCAP)

Produced by Claudia Marx ■ Engineered by Tom Lazarus

Piano: Baldwin SD-10 Concert Grand ■ Art Direction by Laurel Marx

This digital recording was made in March 1987 in New York City.

Town Crier Recordings ■ 205 West 89th Street ■ NY, NY 10024

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recordings

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COMPACT disc DIGITAL AUDIO

TCD 513

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Town Crier Recordings
Produced by Claudia Marx

1 PRELUDE
2 ROUND MIDNIGHT
3 LET ME TRY
4 BLUES
5 ASTRAL ESSENCE
6 CENTURY RAG
7 A STORY OFTEN TOLD, SELDOM HEARD
8 MEDITERRANEAN SEASCAPE
9 OLEO
10 QUIET REFLECTIONS
11 IN A MELLOW TONE

SIR ROLAND HANNA—
SOLO
ROUND MIDNIGHT

MANUFACTURED IN U.S.A. BY NIMBUS RECORDS, INC.

SIR ROLAND HANNA

round midnight

1. **PRELUDE** 3:15
2. **ROUND MIDNIGHT** 5:52
3. **LET ME TRY** 5:52
4. **BLUES** 4:38
5. **ASTRAL ESSENCE** 4:10
6. **CENTURY RAG** 5:35
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9. **OLEO** 3:12
10. **QUIET REFLECTIONS** 4:33
11. **IN A MELLOW TONE** 3:35

PROGRAM LENGTH: 54:02

TCD 513
COMPACT disc DIGITAL AUDIO

Produced by CLAUDIA MARX ■ Engineered by TOM LAZARUS
Piano: Baldwin SD-10 Concert Grand ■ Art Direction by LAUREL MARX

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TOWN CRIER ■ TCD 513 SIR ROLAND HANNA ROUND MIDNIGHT
TOWN CRIER ■ TCD 513 SIR ROLAND HANNA ROUND MIDNIGHT

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THE OTHER SIDE OF
BENNY GOLSON
1. STRUT TIME 6:03
2. JUBILATION 6:18
3. SYMPTOMS 5:58
4. ARE YOU REAL? 5:37
5. CRY A BLUE TEAR 5:20
6. THIS NIGHT 7:20
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ORIGINAL
Jazz
CLASSICS
SERIES
RIVERSIDE
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1 STRUT TIME 6:03
2 JUBILATION 6:18
3 SYMPTOMS 5:58
4 ARE YOU REAL? 5:37
5 CRY A BLUE TEAR 5:20
6 THIS NIGHT 7:50

BENNY GOLSON—tenor sax
CURTIS FULLER—trombone
BARRY HARRIS—piano
JYMIE MERRITT—bass
PHILLY JOE JONES—drums

Produced and notes written by
ORRIN KEEPNEWS

Recorded in New York; November 12, 1958.

Digital remastering, 1990—Gary Hobish
(Fantasy Studios, Berkeley)

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Tenth and Parker
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TOTAL TIME 38:00

AAD

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RIVERSIDE®

STEREO

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THE OTHER SIDE OF BENNY GOLSON

RIVERSIDE OJCCD-1750-2 (RLP-12-290)

THE OTHER SIDE OF BENNY GOLSON

RIVERSIDE OJCCD-1750-2 (RLP-12-290)

GONE with GOLSON

BENNY GOLSON

LIMITED EDITION
ORIGINAL
Jazz
CLASSICS
SERIES®

1. STACCATO SWING 4:49
(Ray Bryant) Second Floor Music-BMI

2. AUTUMN LEAVES 6:48
(Kosma-Prevert-Mercer) Morley Music/
S.D.R.M.-ASCAP

3. SOUL ME 6:37
(Benny Golson) Time Step Music-ASCAP

4. BLUES AFTER DARK 8:37
(Golson) Time Step Music-ASCAP

5. JAM FOR BOBBIE 9:21
(Golson) Time Step Music-ASCAP

*6. A BIT OF HEAVEN 4:21
(Curtis Fuller) Second Floor Music-BMI

*BONUS TRACK

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
TOM BRYANT—bass
AL HAREWOOD—drums

Supervision by ESMOND EDWARDS

Recorded in Hackensack, NJ; June 20, 1959.

Engineer—Rudy Van Gelder

"A Bit of Heaven" originally released on *Twenty-Five Years of Prestige* (Prestige 24046).

Digital remastering, 1994—Phil De Lancie (Fantasy Studios, Berkeley)

Cover photo—Esmond Edwards

PRESTIGE
NEW JAZZ

OJCCD–1850–2
(NJ–8235

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BENNY GOLSON
GONE WITH GOLSON
1. STACCATO SWING 4:49
2. AUTUMN LEAVES 6:48
3. SOUL ME 6:37
4. BLUES AFTER DARK 8:37
5. JAM FOR BOBBIE 9:21
6. A BIT OF HEAVEN 4:21
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PRESTIGE
NEW JAZZ
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DIGITAL AUDIO
OJCCD-1850-2
(NJ-8235)
AAD
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ORIGINAL
Jazz
CLASSICS
SERIES

BENNY GOLSON — GONE WITH GOLSON

PRESTIGE/NEW JAZZ
OJCCD-1850-2 (NJ 8235)

1. STACCATO SWING 4:49
2. AUTUMN LEAVES 6:48
3. SOUL ME 6:37
4. BLUES AFTER DARK 8:37
5. JAM FOR BOBBIE 9:21
*6. A BIT OF HEAVEN 4:21

*BONUS TRACK

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
TOM BRYANT—bass
AL HAREWOOD—drums

Supervision by ESMOND EDWARDS

Recorded in Hackensack, NJ; June 20, 1959.

Engineer—Rudy Van Gelder

"A Bit of Heaven" originally released on *Twenty-Five Years of Prestige* (Prestige 24046).

Digital remastering, 1994—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 40:49

The big-toned tenor saxophonist and gifted composer/arranger Benny Golson cut this album several months before forming the celebrated Jazztet with Art Farmer. Barbara Gardner commented in her *Down Beat* review that "the evidence of growth and development in [Golson's] playing reveals an increasingly expanding tenor man. The boldness and intrepidity with which he begins his attack and manipulates his horn is in direct contrast with the gentleness and suavity of his charts." Also making the session crackle were trombonist Curtis Fuller (a member of the original Jazztet), pianist Ray Bryant, brother Tom Bryant on bass, and drummer Al Harewood. Added to this reissue is "A Bit of Heaven," a Fuller composition from the same session that was previously available only on a Prestige twofer.

PRESTIGE/NEW JAZZ
OJCCD-1850-2 (NJ 8235)

BENNY GOLSON — GONE WITH GOLSON

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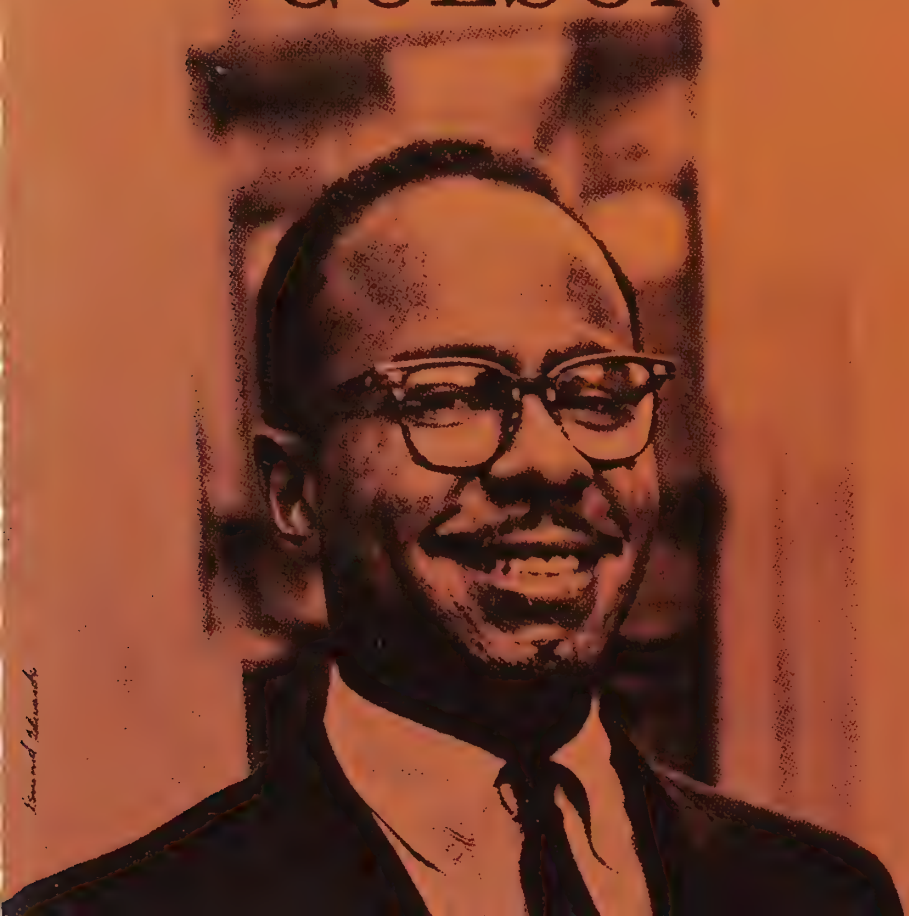
NEW JAZZ 8220

BENNY GOLSON

GROOVIN' WITH GOLSON



ORIGINAL Jazz CLASSICS

1. MY BLUES HOUSE 9:25
(Benny Golson) Time Step Music-ASCAP

2. DRUM BOOGIE 3:59
(Krupa-Eldridge) Cromwell Music-ASCAP

3. I DIDN'T KNOW WHAT TIME IT WAS 5:25
(Rodgers-Hart) Chappell & Co.-ASCAP

4. THE STROLLER 9:18
(Golson) Time Step-ASCAP

5. YESTERDAYS 5:54
(Kern-Harbach) Polygram Intl.-ASCAP

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
PAUL CHAMBERS—bass
ART BLAKEY—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ;
August 28, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie
(Fantasy Studios, Berkeley)

Photography—Esmond Edwards

PRESTIGE
NEW JAZZ

OJCCD-226-2
(NJ-8220)

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BENNY GOLSON
GROOVIN' WITH GOLSON

1. MY BLUES HOUSE 9:25
2. DRUM BOOGIE 3:59
3. I DIDN'T KNOW WHAT TIME IT WAS 5:25

ORIGINAL JAZZ CLASSICS®

PRESTIGE® NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-226-2
(NJ-8220)

AAD

DIDX 014866

4. THE STROLLER 9:18
5. YESTERDAYS 5:54

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BENNY GOLSON GROOVIN' WITH GOLSON

PRESTIGE/NEW JAZZ OJCCD-226-2 (NJ-8220)

1. MY BLUES HOUSE 9:25
2. DRUM BOOGIE 3:59
3. I DIDN'T KNOW WHAT TIME IT WAS 5:25
4. THE STROLLER 9:18
5. YESTERDAYS 5:54

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
PAUL CHAMBERS—bass
ART BLAKEY—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ, August 28, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie (Fantasy Studios, Berkeley)

Benny Golson, who came to the attention of the jazz public with Tadd Dameron's band and Dizzy Gillespie's orchestra, was a member of the Jazztet—the group he had formed with Art Farmer—at the time of this recording. Farmer is not with him in this recording but another Jazztet-mate, trombonist Curtis Fuller, is. Although this session is not as structured as the three-horn efforts of the Jazztet, there is a balance between blowing and Golson's writing that makes for a felicitous blend, whether on Golson's own "My Blues House," Gene Krupa's old burner, "Drum Boogie," or Jerome Kern's "Yesterdays." And with Art Blakey on drums things cook when they have to, and simmer at the right moments.

★★★★... *A rousing and swinging LP by any man's standards.*
—*Don DeMicheal,* Down Beat

TOTAL TIME 34:00
Total time has been rounded off to the nearest minute.

AAD
STEREO
COMPACT disc DIGITAL AUDIO
ORIGINAL Jazz CLASSICS
PRESTIGE NEW JAZZ

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0 25218 - 6226 - 2

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PRESTIGE/NEW JAZZ OJCCD-226-2 (NJ-8220)

BENNY GOLSON GROOVIN' WITH GOLSON

PRESTIGE/NEW JAZZ 8248

gettin' with it BENNY GOLSON

curtis fuller
tommy flanagan
doug watkins
arthur taylor

LIMITED EDITION ORIGINAL Jazz CLASSICS SERIES®

1. BAUBLES, BANGLES, AND BEADS 6:16
   (Forrest-Wright) Scheffel Music Corp.-ASCAP
2. APRIL IN PARIS 5:07
   (Duke-Harburg) Warner Bros. Music-ASCAP
3. BLUE STREAK 6:55
4. TIPPIN' ON THRU 6:40
5. BOB HURD'S BLUES 12:18

All selections composed by Benny Golson (Time Step Music-ASCAP), except as indicated.

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
TOMMY FLANAGAN—piano
DOUG WATKINS—bass
ARTHUR TAYLOR—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; December 23, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie (Fantasy Studios, Berkeley)

NEW JAZZ®

OJCCD-1873-2
(NJ-8248)

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THE BENNY GOLSON QUINTET
GETTIN' WITH IT

1. BAUBLES, BANGLES, AND BEADS 6:16
2. APRIL IN PARIS 5:07
3. BLUE STREAK 6:55

4. TIPPIN' ON THRU 6:40
5. BOB HURD'S BLUES 12:18

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LIMITED EDITION ORIGINAL JAZZ CLASSICS SERIES

NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-1873-2
(NJ-8248)

AAD

THE BENNY GOLSON QUINTET — GETTIN' WITH IT

NEW JAZZ OJCCD-1873-2 (NJ-8248)

1. BAUBLES, BANGLES, AND BEADS 6:16
2. APRIL IN PARIS 5:07
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4. TIPPIN' ON THRU 6:40
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BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
TOMMY FLANAGAN—piano
DOUG WATKINS—bass
ARTHUR TAYLOR—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ;
December 23, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie
(Fantasy Studios, Berkeley)

TOTAL TIME 37:22

The rule of first impressions led many people whose hearing should have informed them otherwise to conclude that Benny Golson's tenor saxophone playing didn't amount to much. Although he had played with Earl Bostic, Lionel Hampton, and Dizzy Gillespie, Golson became famous as a composer and arranger. His tenor incorporated the tradition of Don Byas, Lucky Thompson, and Ben Webster into a style of great richness, authority, and virility. 1959's *Gettin' With It* was a reminder that here was a tenor soloist to be reckoned with. The other horn is trombonist Curtis Fuller. Golson's companion in the Jazztet, the band he co-led with trumpeter Art Farmer. The impeccable and powerful rhythm section is Tommy Flanagan, Doug Watkins, and Art Taylor. In comparison with the tailored and fitted music of the Jazztet, this is a blowing session. But it's a blowing session informed by the improvisational skill and organized intelligence of Benny Golson.

★★★★1/2 —*Down Beat*

LIMITED EDITION Tenth SERIES

AAD STEREO COMPACT disc DIGITAL AUDIO

NEW JAZZ.

0 25218 - 1873 - 2 9

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NEW JAZZ OJCCD-1873-2 (NJ-8248)

WAYNE SHORTER/HERBIE HANCOCK/BUTCH WARREN/BILLY HIGGINS

FREE FORM DONALD BYRD

STEREO
THE FINEST IN JAZZ SINCE 1939

84118 BLUE NOTE

PHOTO/DESIGN/REID MILES

FREE FORM

DONALD BYRD

DONALD BYRD, trumpet; WAYNE SHORTER, tenor sax; HERBIE HANCOCK, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **PENTACOSTAL FEELIN'**
   (Donald Byrd) 6:40
2. **NIGHT FLOWER**
   (Donald Byrd) 6:45
3. **NAI NAI**
   (Donald Byrd) 6:35
4. **FRENCH SPICE**
   (Donald Byrd) 8:10
5. **FREE FORM**
   (Donald Byrd) 11:08
6. **THREE WISHES***
   (Herbie Hancock) 5:10

Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
December 11, 1961
Cover Photo and Design by
REID MILES
Digital transfers: RON McMASTER
*Previously unissued and does not appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

PRINTED IN CANADA

DONALD BYRD

FREE FORM

BLUE NOTE
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
CDP 7 84118 2
B2
CAPITOL JAX 3 C
1 Pentacostal Feelin'
2 Night Flower
3 Nai Nai
4 French Spice*
5 Free Form
6 Three Wishes*
Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
*Previously unissued and does not appear on LP configuration
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COMPACT disc DIGITAL AUDIO
BLUE NOTE

FREE FORM
DONALD BYRD

DONALD BYRD, trumpet; WAYNE SHORTER, tenor sax;
HERBIE HANCOCK, piano; BUTCH WARREN, bass;
BILLY HIGGINS, drums.

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COMPACT disc DIGITAL AUDIO

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BLUE NOTE® DONALD BYRD FREE FORM CDP 7 84118 2
CDP 7 84118 2 DONALD BYRD FREE FORM BLUE NOTE®

DONALD BYRD BLUE BYRD

For full catalogue and further information visit: www.notnowmusic.co.uk

CDP 7 84442 2

GRANT GREEN
MATADOR

GRANT GREEN, guitar; McCOY TYNER, piano;
BOB CRANSHAW, bass; ELVIN JONES, drums

1. **MATADOR**
   (Grant Green) 10:52
2. **MY FAVORITE THINGS**
   (Rodgers-Hammerstein) 10:24
3. **GREEN JEANS**
   (Grant Green) 9:10
4. **BEDOUIN**
   (Duke Pearson) 11:41
5. **WIVES AND LOVERS***
   (Bacharach-David) 9:02

*Bonus Track

Original session produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Digital transfers: RON McMASTER
Engineer: RUDY VAN GELDER
Recorded on May 20, 1965 at the Van Gelder Studio,
Englewood Cliffs, New Jersey
Cover design & illustration: T. TANAKA & T. FUJIYAMA
Reissue Art Direction: FRANKO CALIGIURI/INKWELL, INC
#1-4 previously issued only in Japan. #5 is previously unissued

GRANT GREEN
MATADOR

BLUE NOTE

CDP 7 84442 2

1. MATADOR
2. MY FAVORITE THINGS
3. GREEN JEANS
4. BEDOUIN
5. WIVES AND LOVERS*

*Bonus Track

PRODUCED BY ALFRED LION

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COMPACT disc DIGITAL AUDIO

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 84442 2

COMPACT disc DIGITAL AUDIO

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BLUE NOTE®
GRANT GREEN MATADOR
CDP 7 84442 2

CDP 7243 8 59963 2 0

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NJ 8256
PRESTIGE
NEW JAZZ
here's jaki
Jaki
Byard
LIMITED EDITION
ORIGINAL
Jazz
CLASSICS
SERIES

1. CINCO Y QUATRO 6:25
2. MELLOW SEPTET 5:36
3. GARNERIN' A BIT 5:46
4. GIANT STEPS 2:20
   (John Coltrane) Jowcol Music-BMI
5. BESS YOU IS MY WOMAN/
   IT AIN'T NECESSARILY SO 9:51
   (Gershwin-Heyward-Gershwin) WB Music-ASCAP
6. TO MY WIFE 5:11
7. D.D.L.J. 3:49

All selections composed by Jaki Byard (Prestige Music-BMI), except as indicated.

JAKI BYARD—piano
RON CARTER—bass
ROY HAYNES—drums

Produced by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; March 14, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie (Fantasy Studios, Berkeley)

Design—Don Schlitten
Photography—Esmond Edwards

NEW JAZZ®

OJCCD-1874-2
(NJ-8256)

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JAKI BYARD
HERE'S JAKI
1. CINCO Y QUATRO 6:25
2. MELLOW SEPTET 5:36
3. GARNERIN' A BIT 5:46
4. GIANT STEPS 2:20
5. BESS YOU IS MY WOMAN/
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ORIGINAL
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SERIES
NEW JAZZ
COMPACT
disc
DIGITAL AUDIO
OJCCD-1874-2
(NJ-8256)
AAD

HERE'S JAKI

JAKI BYARD

NEW JAZZ
OJCCD-1874-2 (NJ 8256)

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JAKI BYARD—piano
RON CARTER—bass
ROY HAYNES—drums

Produced by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; March 14, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie
(Fantasy Studios, Berkeley)

When *Here's Jaki* was made in early 1961, the pianist had been traveling with Maynard Ferguson's big band for a year. His reputation was beginning to spread beyond his native Boston, where he had long been a pillar of the jazz scene. With the whimsy and eclecticism of his piano solos and the adventurism and intricacies of his arrangements, he astonished his colleagues in the band and left Ferguson a bit nonplussed. Young musicians like Eric Dolphy and Ron Carter, however, grasped that Byard was looking beyond conventional jazz boundaries. He was the pianist on Dolphy's remarkable *Outward Bound* (OJCCD-022-2) and was to work with Dolphy and Carter in several Prestige projects. For his first trio album for the label, he chose Carter and the veteran drummer Roy Haynes. All of the compositions are Byard's except for one by John Coltrane and two by George Gershwin.

TOTAL TIME 39:12

LIMITED EDITION Jazz SERIES

AAD
STEREO
COMPACT disc DIGITAL AUDIO

NEW JAZZ.

0 25218 - 1874 - 2 8

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HERE'S JAKI

JAKI BYARD

NEW JAZZ
OJCCD-1874-2 (NJ 8256)

HI-FLY/JAKI BYARD

1. HI-FLY 3:54
(Randy Weston) Black Sun Music-SESAC
2. TILLIE BUTTERBALL 5:10
(Jaki Byard) Prestige Music-BMI
3. EXCERPTS FROM "YAMECRAW" 4:33
(Johnson-Still) Alfred Publ.-ASCAP
4. THERE ARE MANY WORLDS 5:24
(Byard) Prestige-BMI
5. HERE TO HEAR 7:42
(Byard) Prestige-BMI
6. LULLABY OF BIRDLAND 3:19
(George Shearing) Longitude Music-BMI
7. 'ROUND MIDNIGHT 4:53
(Monk-Williams-Hanighen) Warner Bros. Music-ASCAP/Thelonious Music-BMI
8. BLUES IN THE CLOSET 4:27
(Oscar Pettiford) Orpheus Music-BMI

JAKI BYARD—piano
RON CARTER—bass
PETE LA ROCA—drums

Supervision—ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; January 30, 1962.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Cover design, photography—Don Schlitten

NEW JAZZ®

http://www.fantasyjazz.com

OJCCD-1879-2
(NJ-8273)

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JAKI BYARD
HI-FLY

1. HI-FLY 3:54
2. TILLIE BUTTERBALL 5:10
3. EXCERPTS FROM "YAMECRAW" 4:33
4. THERE ARE MANY WORLDS 5:24

LIMITED EDITION ORIGINAL Jazz CLASSICS SERIES®

NEW JAZZ®

COMPACT disc DIGITAL AUDIO

OJCCD-1879-2
(NJ-8273)

AAD

5. HERE TO HEAR 7:42
6. LULLABY OF BIRDLAND 3:19
7. 'ROUND MIDNIGHT 4:53
8. BLUES IN THE CLOSET 4:27

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HI-FLY

JAKI BYARD

NEW JAZZ
OJCCD-1879-2 (NJ-8273)

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JAKI BYARD—piano
RON CARTER—bass
PETE LA ROCA—drums

Supervision—ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ;
January 30, 1962.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

There has never been a jazz pianist with a more inclusive concept than Jaki Byard. The proof is in the program of this album, his second for Prestige/New Jazz. It contains a composition by James P. Johnson that was virtually forgotten at the time; the Randy Weston title track (a standard in the making that this cover version helped on its way); new views of familiar classics by Monk, Shearing, and Pettiford; and three Byard originals that cover a full spectrum themselves. Only Byard could deliver the rollicking "Tillie Butterball," inspired by both a puppy and a bowling alley, then turn around and deliver the ambitious and forward-looking "Here to Hear." Bassist Ron Carter and drummer Pete La Roca bring a similar era-spanning knowledge of jazz history, plus the technical command to follow a leader whose inspiration might take them anywhere.

NEW JAZZ
OJCCD-1879-2 (NJ-8273)

JAKI BYARD

HI-FLY

LIMITED EDITION SERIES

AAD
STEREO
COMPACT disc DIGITAL AUDIO

NEW JAZZ®

TOTAL TIME 39:46

0 25218-1879-2 3

DRUM SUITE / ART BLAKEY and the JAZZ MESSENGERS

CL 1002

DRUM SUITE

THE ART BLAKEY PERCUSSION ENSEMBLE

Art Blakey, Jo Jones, drums. Candido, Sabu, bongos. Ray Bryant, piano.
Oscar Pettiford, bass, cello. Charles Wright, drums, tympani, gong.

1. **The Sacrifice** 5'17
(Blakey-Martinez) Blackwood Music, Inc.

2. **Cubano Chant** 4'01
(Bryant) Delta Research and Engineering

3. **Oscalypso** 8'47
(Pettiford) Tempo Music, Inc.

THE JAZZ MESSENGERS

Art Blakey, drums. Bill Hardman, trumpet. Jackie McLean, alto saxophone.
Sam Dockery, piano. Spank deBrest, bass.

4. **Nica's Tempo** 8'24
(Gryce) Totem Mus., Inc.

5. **D's Dilemma** 8'32
(Waldron) Blackwood Music, Inc.

6. **Just for Marty** 5'56
(Hardman) Raybird Mus. Inc.

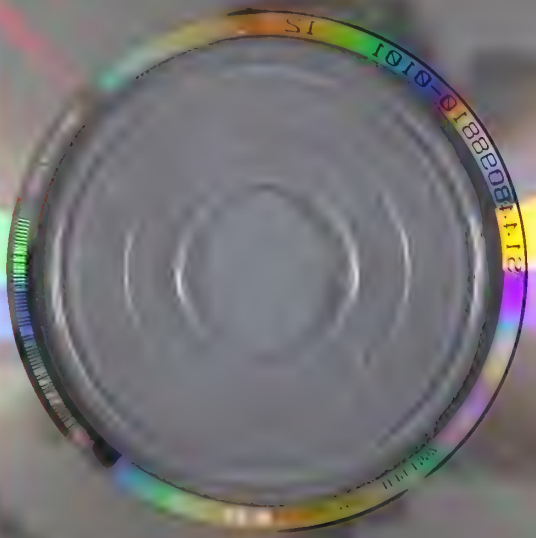
℗ 1957 Sony Music Entertainment Inc.

14-480988 -10

DRUM SUITE

THE ART BLAKEY PERCUSSION ENSEMBLE

1. THE SACRIFICE
2. CUBANO CHANT



3. OSCALYPSO

THE JAZZ MESSENGERS

4. NICA'S TEMPO
5. D'S DILEMMA
6. JUST FOR MARTY

COLUMBIA

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SACEM SABAM SDRM FCDA

BIEM

LC 0162

480988 2

COMPACT disc DIGITAL AUDIO

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DRUM SUITE THE ART BLAKEY PERCUSSION ENSEMBLE/THE JAZZ MESSENGERS COL 480988 2

Pochette Originale
Original Sleeve

COL 480988 2

DRUM SUITE

THE ART BLAKEY PERCUSSION ENSEMBLE

Art Blakey, Jo Jones, drums. Candido, Sabu, bongos. Ray Bryant, piano. Oscar Pettiford, bass, cello.
Charles Wright, drums, tympani, gong. 1956. Producteur : George Avakian

1. The Sacrifice
2. Cubano Chant
3. Oscalypso

CDM

CB 731

THE JAZZ MESSENGERS

Art Blakey, drums. Bill Hardman, trumpet. Jackie McLean, alto saxophone.
Sam Dockery, piano. Spank deBrest, bass. 1957. Producteur : Calvin Lampley

4. Nica's Tempo
5. D's Dilemma
6. Just for Marty

Recto : Photo: Arnold Newman African Art Courtesy of Klejman Gallery

Ce disque a été publié précédemment sous la référence CL 1002

Collection, "JAZZ ORIGINALS" Producteur exécutif : Henri Renaud

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92879-2

SAVOY JAZZ

SAVOY
SAVOY JAZZ
ORIGINALS
ATLANTIC
92879-2
ART BLAKEY and the Jazz Messengers
Reflections Of Buhaina
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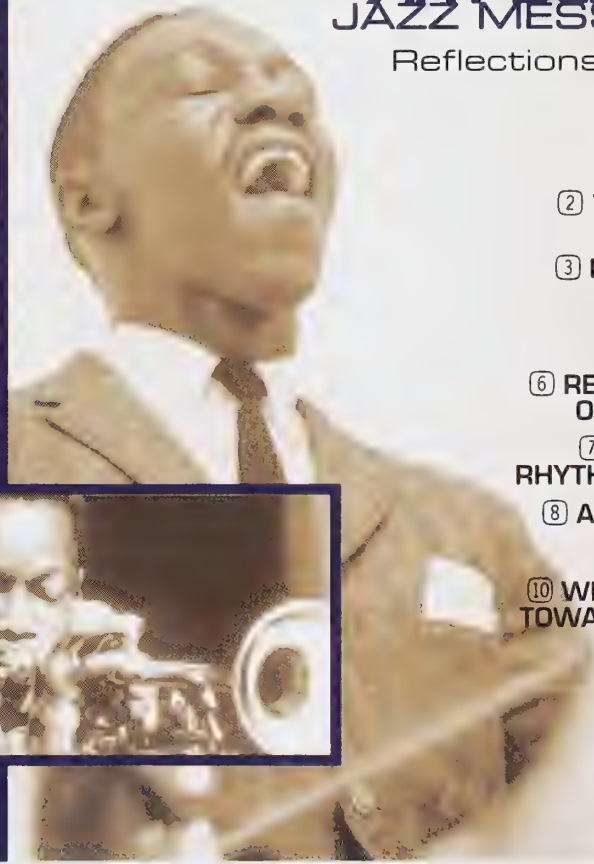
THE
JAZZ MESSENGERS
ART BLAKEY
and
THE JAZZ MESSENGERS
BILL
HARDMAN
QUINTET
COFFEE

ART BLAKEY AND THE JAZZ MESSENGERS

Reflections Of Buhaina



1	CASINO	5:00
2	THE BIDDIE GRIDDIES	5:55
3	POTPOURRI	4:21
4	UGH!	5:32
5	MIRAGE	4:40
6	REFLECTIONS OF BUHAINA	6:44
7	STUDY IN RHYTHM (stereo)	4:12
8	ANGEL EYES	5:57
9	JO B.	9:52
10	WITH MALICE TOWARDS NONE	3:56
11	CAPERS	7:11

Original sessions produced by
OZZIE CADENA

Reissue produced by
ORRIN KEEPNEWS

0 7567-92879-2 2

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SAVOY JAZZ

SAVOY entertainment group

ATLANTIC

ART BLAKEY AND THE JAZZ MESSENGERS
Reflections Of Buhaina
SAVOY JAZZ 9287 9-2

STAN GETZ
SWEET RAIN

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STAN GETZ · Sweet Rain
COMPACT disc DIGITAL AUDIO
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STEREO P2-15054
Made in USA
CRC
DIDY 012258
[1] Litha [2] O Grande Amour
[3] Sweet Rain [4] Con Alma
[5] Windows
℗ 1967 Verve Records, New York

SWEET RAIN

CRC

STAN GETZ QUARTET

1. LITHA
2. O GRANDE AMOR
3. SWEET RAIN
4. CON ALMA
5. WINDOWS

STAN GETZ, Tenor Sax
RON CARTER, Bass
GRADY TATE, Drums
CHICK COREA, Piano

Cover photograph: Tom Zimmerman
Recorded March 30, 1967 at Rudy Van Gelder Studio, N.J.
Director of Engineering: Val Valentin
Produced by: Creed Taylor

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P2 15054 | STAN GETZ QUARTET • SWEET RAIN | STEREO
STEREO | STAN GETZ QUARTET • SWEET RAIN | P2 15054

the straight horn of steve lacy

CANDID

DESIGN • PHOTOGRAPHY • FRANK GAUNA

the straight horn of steve lacy

1. LOUISE: 5.16
   Cecil Taylor

2. INTROSPECTION: 5.20
   Thelonious Monk

3. DONNA LEE: 7.41
   Charlie Parker

4. PLAYED TWICE: 5.44
   Thelonious Monk

5. AIR: 6.27
   Cecil Taylor

6. CRISS CROSS: 5.37
   Thelonious Monk

STEVE LACY
(soprano saxophone)
CHARLES DAVIS
(baritone saxophone)
JOHN ORE
(bass)
ROY HAYNES
(drums)

Recorded at Nola Penthouse Studios, New York City
November 19th, 1960
Engineering: Bob d' Orleans
Supervision: Nat Hentoff
Design: Frank Gauna

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LC 0585
CCD 79007
the straight horn of
steve lacy
CANDID
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the straight horn of steve lacy

STEVE LACY (soprano saxophone)
CHARLES DAVIS (baritone saxophone)
JOHN ORE (bass)
ROY HAYNES (drums)

1. LOUISE
2. INTROSPECTION
3. DONNA LEE
4. PLAYED TWICE
5. AIR
6. CRISS CROSS

Recorded at Nola Penthouse
Studios, New York City
November 19th,1960
Engineering: Bob d' Orleans
Supervision: Nat Hentoff
Design: Frank Gauna

EUROPEAN

USA

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CCD 79007
LC 0585
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THE STRAIGHT HORN OF STEVE LACY
CANDID
CCD79007

Yusef Lateef
Live at Pep's
Volume
Two

1>Brother John 9:10
2>P-Bouk 4:30
3>Nu-Bouk 7:40
4>Yusef's Mood 6:40
5>I Remember Clifford 6:12
6>Listen to the Wind 4:44
7>I Loved 4:28
8>Delilah 10:15
9>The Magnolia Triangle — alternative version 5:17

547 961-2
UN 900
LC 00236

Personnel:
Yusef Lateef, tenor saxophone (on #2, #4, #6, #7, and #9); flute (on #1, #3, #5, and #8); arghul (on #1 and #9); oboe (on #1); tambourine (on #1)
Richard Williams, trumpet (except on #7)
Mike Nock, piano
Ernie Farrow, bass
James Black, drums

Original recording produced by Bob Thiele
Reissue produced by Michael Cuscuna
Recorded live at Pep's Lounge, Philadelphia on June 29, 1964.

547 961-2
A Universal
Music Company

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Live at Pep's
Volume Two
YUSEF LATEEF

Original recording produced by Bob Thiele
Reissue produced by Michael Cuscuna

20 BIT SUPER

547 961-2
LC 00236
BIEM/MCPS

impulse!

COMPACT disc DIGITAL AUDIO

1> BROTHER JOHN
2> P-BOUK
3> NU-BOUK
4> YUSEF'S MOOD
5> I REMEMBER CLIFFORD
6> LISTEN TO THE WIND
7> I LOVED
8> DELILAH
9> THE MAGNOLIA TRIANGLE
— ALTERNATIVE VERSION

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LIVE AT PEP'S, VOLUME TWO

YUSEF LATEEF

547 961-2

STEREO BST 84262

NEW AND OLD GOSPEL

JACKIE McLEAN
ORNETTE COLEMAN
LAMONT JOHNSON
SCOTT HOLT
BILLY HIGGINS

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

BST 84262

BLUE NOTE

NEW AND OLD GOSPEL

JACKIE McLEAN, alto sax
ORNETTE COLEMAN, trumpet
LAMONT JOHNSON, piano
SCOTT HOLT, bass
BILLY HIGGINS, drums

1. LIFELINE
A. OFFSPRING
B. MIDWAY
C. VERNZONE
D. THE INEVITABLE END
(Above compositions by Jackie McLean-Blue Horizon Music—BMI)

1. OLD GOSPEL
2. STRANGE AS IT SEEMS
(Above compositions by Ornette Coleman-Phrase Text Music Publ. Co.—ASCAP)

"I felt it was inevitable I should record with Ornette Coleman some time," Jackie McLean was saying after this session was over. And of course, he was right. Jackie has recorded with practically all the key figures in modern jazz—Charlie Parker, Sonny Rollins, Miles Davis, Art Blakey, to just start the list. And Jackie, moreover, has kept growing, extending the range of his imagination. Unconcerned with labels, he has kept himself open and responsive to such innovators as Ornette Coleman while remaining persistently, incisively himself.

Ornette, on the other hand, "was never as far out as he first appeared to be to some," Jackie emphasizes. As is now clear to everyone in retrospect, Ornette's roots in jazz go all the way back. The sound of the blues, for example, is as organic a part of Ornette's music as it is of Jackie's. Both, moreover, play with immense authority and yet with the quality of flexibility that enables them to meet here in a series of strikingly integrated performances.

On all the tracks, Ornette is on trumpet. "Afterwards," says Jackie, "when they heard about the date, a lot of trumpet players asked me why I used Ornette on that instrument. Actually he was willing to play any of his instruments, but it seemed to me, as we talked about the session, that we would best complement each other if Ornette focused on trumpet. It's amazing how far Ornette has gone on that horn in the last three years. I'm not about to compare him technically to anybody, because that isn't the point in Ornette's case. The point is how much he plays and the fact that what he plays is entirely him! If you put a record on of Ornette playing trumpet, I could tell immediately it's him. You know, we had never played together before, but once we got started, there were no problems in communication."

"No, no problems," Ornette added when I talked to him. "I hadn't expected any. I love the way Jackie plays and the way he writes. He's such a beautiful musician. And so it was a very good, a happy session."

The first side is a composition by Jackie, *Lifeline*, divided into four parts. "It's an attempt," Jackie explains, "to parallel in one piece of music a complete life experience, from birth to death. *Offspring* is the beginning. *Midway* is the late twenties or early thirties. The third section, *Vernzone*, doesn't follow the chronological design although its spirit is part of the life cycle. It's named after my son Vernon, who's seventeen. I've written music for practically every member of my family except him, and I thought now was the time. The last section, *The Inevitable End*, is death."

Beyond that outline Jackie prefers to avoid any more specific programmatic description because, after all, each listener will react to this distillation of every pilgrim's progress in his own way—depending on where he is in the cycle, where he's come from, what he's into now, where he hopes to go.

Offspring bursts forth—reaching out and into the world, into experience, into the very young's polymorphous pleasures in being, in learning through play, in playing through learning. These obviously are this listener's reactions. Yours may be quite different. In any case, the music is irrepressibly alive with energy. I would note, incidentally, the penetrating work of Lamont Johnson, both in solo and as an accompanist. A New Yorker, this young pianist had been with McLean for almost a year at the time of the recording. "Lamont," says Jackie, "is one of the last piano players I'll seek out to play with these days because, by and large, I've had my fill of piano players. But Lamont doesn't get in the way, he doesn't try to force me into any areas I might not want to go into."

Midway is reflective, a time and a music of assessment, of looking back at loss and achievement, of speculating as to what's to come. Ornette's growing skill with a mute is impressively evident as he creates a statement of remarkable emotional precision in its use of space as well as its control of textures. The interweaving, moreover, between Ornette and Jackie is like two simultaneous monologues taking place in each man's mind and yet emerging as consonant dialogue.

Vernzone creates yet another ambience of searching, of digging into essences and the kinds of questions that may lead to essences. In this section and elsewhere, the drumming of Billy Higgins is characteristically attentive and resilient. As Jackie says of Higgins, "He's one of the most natural drummers I know. He can fit into almost any situation." And bassist Scotty Holt, originally from Chicago, is also alertly adaptable. "The thing about Scotty," says Jackie, "is that he's got the spirit. I mean not only his conception and his sound but his willingness to listen, to study, to be really part of a group." As for Jackie himself, here and throughout the session there are his further explorations of the possibilities of time and textures and also his exploration of the very horn itself. He's into the full range of the instrument. He is, in sum, *inside* the instrument.

The Inevitable End speaks for itself—the last cries of what has been, of what might have been. These are sounds that might well be part of the climate of a Samuel Beckett novel or play. And the voice which emerges toward the very end is appropriately that of the composer.

The second side contains two originals by Ornette Coleman. Of the buoyant *Old Gospel*, Jackie says, "This has a real old-time churchy feeling. Some may think it unique coming from Ornette but I knew it was there—deep down inside him—all the time." To Ornette, the song recalls "the type of rhythmning sound that people responded to in the South. And not only in church. This is the kind of religious belief you can see in the streets. These are the sounds of people happy that they've had a blessing. The feeling we got in that piece made me feel happy about just growing up in America. There are a lot of good memories in that piece, and none of the bad ones. *Old Gospel* is not about being good or being bad. It's about *being*."

And Alfred Lion, who produced the session, says of *Old Gospel*: "It's one of the most inspired pieces I've recorded in years. There seems to be no end to the exuberance."

From the unabashed joy of *Old Gospel*, Ornette turns to the subtleties and ambiguities of *Strange As It Seems*. "It starts," Ornette points out, "with Jackie playing the melody very slowly. Meanwhile I'm playing the trumpet in a different tempo—a free tempo. The title came from my feeling about the song—it's a combination of elements which are quite different from each other but at the same time are involved in a deep relationship. It's like a love affair with someone who might not care about your philosophy but who loves you a great deal." For this listener, it's an unusually provocative piece, and I expect that each listening will reveal more of what it has to say and more of the intersecting opposites within each of those who hear it.

The album as a whole reminded me of what Ornette has told columnist Ralph Gleason: "Why I like music is that it's like walking down the street naked." Part of the unnecessary clothes that get in the way of music, Ornette has always felt, are the labels which are put on the different ways different people feel and express the music inside them. Jackie McLean agrees. "I don't want to hear any more," he says, "about bebop or hard bop or this or that category. Titles hang things up. The music is just good or bad." To which Ornette adds: "There's no bad music, only bad musicians."

Here, without worrying as to what niche it fits into, just become part of what's happening. And what's happening, in Ornette's term, is what always happens with the best of music—it "gets the present to exist."

—NAT HENTOFF

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Cover Design by REID MILES
Recording by RUDY VAN GELDER

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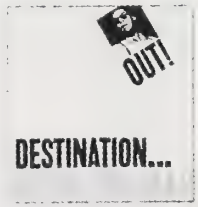

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BLUE NOTE

NEW AND OLD GOSPEL

JACKIE McLEAN

STEREO
TOCJ-6678
BST-84262

1 LIFELINE
(OFFSPRING～MIDWAY～
VERNZONE～
THE INEVITABLE END)
2 OLD GOSPEL
3 STRANGE AS IT SEEMS

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JACKIE McLEAN

ジャッキー・マクリーン　ニュー・アンド・オールド・ゴスペル

NEW AND OLD GOSPEL

photo by FRANCIS WOLFF © MOSAIC IMAGES

1. **LIFELINE** (JACKIE McLEAN) 21:38
   ライフライン
   - **A. OFFSPRING**
     オフスプリング
   - **B. MIDWAY**
     ミッドウェイ
   - **C. VERNZONE**
     ヴァーンゾーン
   - **D. THE INEVITABLE END**
     ジ・イネヴィタブル・エンド
2. **OLD GOSPEL** (ORNETTE COLEMAN) 10:41
   オールド・ゴスペル
3. **STRANGE AS IT SEEMS** (ORNETTE COLEMAN) 9:09
   ストレンジ・アズ・イット・シームス

JACKIE McLEAN alto sax
ORNETTE COLEMAN trumpet
LAMONT JOHNSON piano
SCOTT HOLT bass
BILLY HIGGINS drums

Blue Note 4262

BLUE NOTE

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TOCJ-6678
JACKIE McLEAN • NEW AND OLD GOSPEL

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SAVOY MG 12137
SV-0126

NICA'S TEMPO

GIGI GRYCE • HORACE SILVER • THELONIOUS MONK

• OSCAR PETTIFORD • CECIL PAYNE • ART BLAKEY

PERCY HEATH • KENNY CLARKE • JULIUS WATKINS

ART FARMER and ERNESTINE ANDERSON

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ART FARMER and ERNESTINE ANDERSON

SAVOY JAZZ
1. SPECULATION
2. IN A MEDITATING MOOD
3. SOCIAL CALL
4. SMOKE SIGNAL
5. YOU'LL ALWAYS BE THE ONE I LOVE
6. KERRY DANCE
7. SHUFFLE BOIL
8. BRAKIN'S SAKE
9. GALLOP'S GALLOP
10. NICA'S TEMPO
MONAURAL
SAVOY
NICA'S TEMPO
GIGI GRYCE

NICA'S TEMPO / GIGI GRYCE

1. **SPECULATION** 4:03
   (G. GRYCE)
2. **IN A MEDITATING MOOD** 4:22
   (G. GRYCE, J. HENDRICKS)
3. **SOCIAL CALL** 2:44
   (G. GRYCE)
4. **SMOKE SIGNAL** 3:38
   (G. GRYCE, J. HENDRICKS)
5. **YOU'LL ALWAYS BE THE ONE I LOVE** 3:26
   (G. GRYCE)
6. **KERRY DANCE** 3:00
   (TRADITIONAL)
7. **SHUFFLE BOIL** 4:59
   (T. MONK)
8. **BRAKE'S SAKE** 4:49
   (T. MONK)
9. **GALLOP'S GALLOP** 5:25
   (T. MONK)
10. **NICA'S TEMPO** 6:09
    (G. GRYCE)

1, 2, 4, 6 (October 22, 1955)
Gigi Gryce (as)
Art Farmer (tp)
Bill Barber (tu)
Horace Silver (p)
Oscar Pettiford (b)
Jimmy Cleveland (tb)
Gunther Schuller (flh)
Danny Bank (bs)
Kenny Clarke (ds)

3, 5 (October 22, 1955)
Gigi Gryce (as)
Art Blakey (ds)
Art Farmer (tp)
Eddie Bert (tb)
Julius Watkins (flh)
Bill Barber (tu)
Cecil Payne (bs)
Horace Silver (p)
Oscar Pettiford (b)
Ernestine Anderson (vo)

7 to 10 (October 15, 1955)
Gigi Gryce (as)
Thelonious Monk (p)
Percy Heath (b)
Art Blakey (ds)

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NICA'S TEMPO / GIGI GRYCE
SV-0126
SAVOY JAZZ

EMPYREAN ISLES
HERBIE HANCOCK
FREDDIE HUBBARD
RON CARTER
ANTHONY WILLIAMS
STEREO
THE FINEST IN JAZZ SINCE 1939
84175 BLUE NOTE

HERBIE HANCOCK

EMPYREAN ISLES

Produced by Alfred Lion; Recorded on June 17, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey; Originally recorded and remastered in 1998 by Rudy Van Gelder. All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Liner photograph by Francis Wolff © Mosaic Images; Cover design by Reid Miles; #1-4 originally issued as Blue Note BLP 4175 and BST 84175; Creative Director for RVG Series: Gordon H Jee. Design for RVG Series: Michael Boland and Eric Bernhardi for Watts Design; Production for RVG Series: Tom Vasatka.

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EMPYREAN ISLES

HERBIE HANCOCK

RVG

Produced by Alfred L[illegible]
Reissue produced by Michael Cuscuna
Original recording and 1998
remastering by Rudy Van Gelder

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BLUE NOTE

7 24349 87962 1

EMPYREAN ISLES
HERBIE HANCOCK

FREDDIE HUBBARD, cornet; HERBIE HANCOCK, piano; RON CARTER, bass;
TONY WILLIAMS, drums

1 ONE FINGER SNAP 7:17
(HERBIE HANCOCK)
2 OLILOQUI VALLEY 8:27
(HERBIE HANCOCK)
3 CANTALOUPE ISLAND 5:30
(HERBIE HANCOCK)
4 THE EGG 13:57
(HERBIE HANCOCK)
5 ONE FINGER SNAP (ALTERNATE TAKE) 7:33 *
(HERBIE HANCOCK)
6 OLILOQUI VALLEY (ALTERNATE TAKE) 10:45 *
(HERBIE HANCOCK)
* Not part of the original album

Produced by Alfred Lion. Recorded on June 17, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey. Original recording and 1998 remastering by Rudy Van Gelder; All transfers from analog to digital were made at 24-bit resolution; Reissue produced by Michael Cuscuna; Cover photograph by Francis Wolff; Cover design by Reid Miles; #1-4 originally issued as Blue Note BLP 4175 and BST 84175

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Blue Note Records RVG Edition
HERBIE HANCOCK: EMPYREAN ISLES
7243 4 98796 2 1

boss tenor

prestige 7180

gene ammons

ORIGINAL Jazz CLASSICS COMPACT DISC

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

DDD – digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

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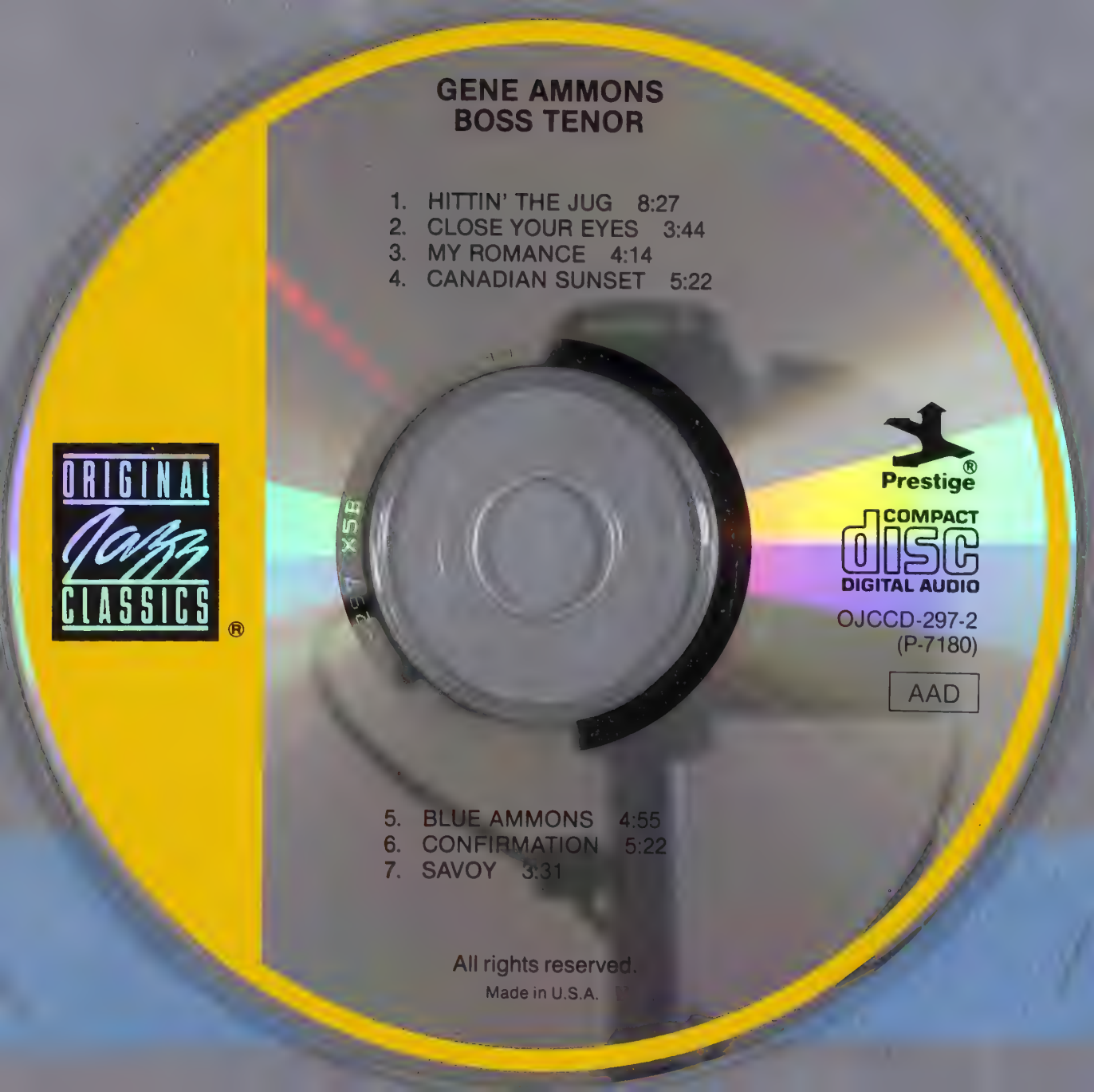
(P-7180)


GENE AMMONS
BOSS TENOR
1. HITTIN' THE JUG 8:27
2. CLOSE YOUR EYES 3:44
3. MY ROMANCE 4:14
4. CANADIAN SUNSET 5:22
5. BLUE AMMONS 4:55
6. CONFIRMATION 5:22
7. SAVOY 3:31
ORIGINAL JAZZ CLASSICS
Prestige
COMPACT disc DIGITAL AUDIO
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BOSS TENOR

GENE AMMONS

PRESTIGE
OJCCD-297-2 (P-7180)

1. HITTIN' THE JUG 8:27
2. CLOSE YOUR EYES 3:44
3. MY ROMANCE 4:14
4. CANADIAN SUNSET 5:22
5. BLUE AMMONS 4:55
6. CONFIRMATION 5:22
7. SAVOY 3:31

GENE AMMONS—tenor saxophone
TOMMY FLANAGAN—piano
DOUG WATKINS—bass
ARTHUR TAYLOR—drums
RAY BARRETTO—conga

Supervision—Bob Weinstock

Recorded in Englewood Cliffs, NJ; June 16, 1960.

Digital remastering, 1987—Kirk Felton
(Fantasy Studios, Berkeley)

At Prestige, Gene Ammons basically did two types of sessions: a jamming situation with several other all-star horns; or a quartet format featuring a top-flight rhythm section behind him.

Whatever the setting, "Jug," as he was nicknamed, displayed that dominant trait held in common with other giants in the grand history of his chosen instrument, the tenor saxophone—the ability to tell a story.

Here are the blues, the ballads, Charlie Parker's "Confirmation," and Eddie Heywood's "Canadian Sunset." The latter had been a hit for its pianist-composer and was again for Ammons.

An added feature here is the addition of jazz-oriented conga player, Ray Barretto, to the piano, bass, and drums of Tommy Flanagan, Doug Watkins, and Arthur Taylor.

PRESTIGE
OJCCD-297-2 (P-7180)

GENE AMMONS

BOSS TENOR

TOTAL TIME 36:00
Total time has been rounded off to the nearest minute.

DIGITAL Jazz CLASSIC

AAD
STEREO
COMPACT disc DIGITAL AUDIO

Prestige®

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GENE AMMONS

THE PRESTIGE COLLECTION

GREATEST HITS, VOL. 1
THE SIXTIES

ORIGINAL Jazz CLASSICS Collection

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OJCCD-6005-2

GENE AMMONS GREATEST HITS, VOL. 1: THE SIXTIES

PRESTIGE OJCCD-6005-2

1. SEED SHACK 5:38
2. ANGEL EYES 8:46
3. TWISTING THE JUG 4:38
4. CA' PURANGE (Jungle Soul) 9:35
5. EXACTLY LIKE YOU 5:58
6. CANADIAN SUNSET 5:22
* 7. MY FOOLISH HEART 5:10
* 8. BLUE AMMONS 4:55

*Available on Compact Disc only.

GENE AMMONS
with
RAY BARRETTO, KENNY BURRELL, NORMAN EDGE, TOMMY FLANAGAN, AL HAYES, OLIVER JACKSON, HANK JONES, WENDELL MARSHALL, JACK McDUFF, JOE NEWMAN, WALTER PERKINS, JOHN "BUCKY" PIZZARELLI, JOHNNY "HAMMOND" SMITH, ART TAYLOR, DOUG WATKINS, FRANK WESS, RICHARD WYANDS

TOTAL TIME 50:26

Compiled by BOB PORTER

Supervision—Esmond Edwards
(except "My Foolish Heart"; "Ca' Purange" by Ozzie Cadena)

Recording engineer—Rudy Van Gelder
(Van Gelder Studios, Englewood Cliffs, NJ)
(except "My Foolish Heart")

Selections recorded between June 16, 1960 and September 9, 1962.

Remastered 1988 by PHIL De LANCIE
(Fantasy Studios, Berkeley)

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ORIGINAL Jazz CLASSICS

Prestige

STEREO

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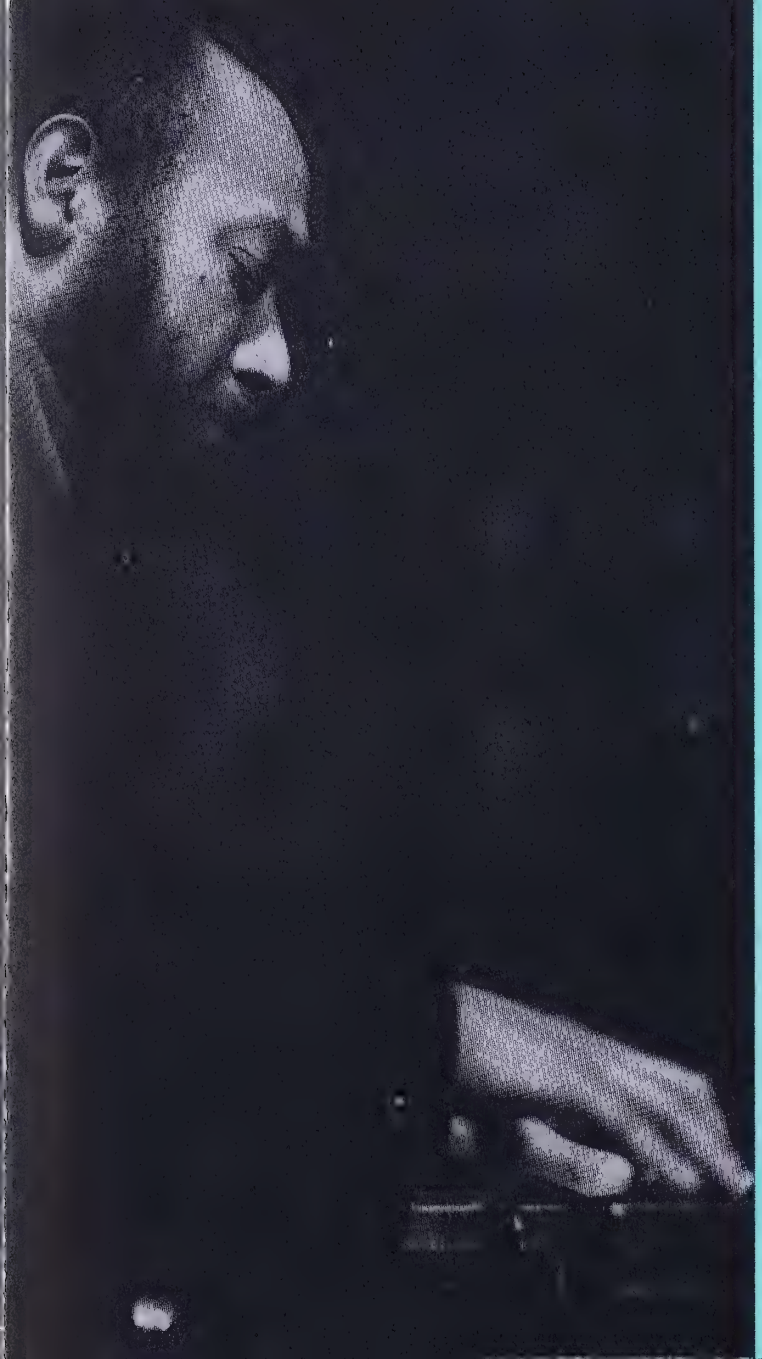
PRESTIGE OJCCD-6005-2

GENE AMMONS GREATEST HITS, VOL. 1: THE SIXTIES



KENNY BARRON

Sunset To Dawn

Bob Cranshaw
Freddie Waits
Richard Landrum
Warren Smith

MUSE RECORDS

MCD 6014

KENNY BARRON
Sunset To Dawn

Bob Cranshaw
Freddie Waits
Richard Landrum
Warren Smith

MCD 6014

KENNY BARRON
Sunset To Dawn
1. SUNSET 9:08
2. A FLOWER 6:56
3. SWAMP DEMON 4:43
4. AL-KIFHA 6:17
5. DELORES STREET, S.F. 6:43
6. DAWN 6:03
COMPACT disc DIGITAL AUDIO
MCD 6014
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MCD 6014

KENNY BARRON
Sunset To Dawn

1. **SUNSET** 9:08
2. **A FLOWER** 6:56
3. **SWAMP DEMON** 4:43
4. **AL-KIFHA** 6:17
5. **DELORES STREET, S.F.** 6:43
6. **DAWN** 6:03

KENNY BARRON-keyboards, **BOB CRANSHAW**-fender bass,
FREDDIE WAITS-drums, **RICHARD LANDRUM**-conga, percussion,
WARREN SMITH-vibes, percussion

Produced by **DON SCHILITTEN**; Engineer: **PAUL GOODMAN**; Recorded st RCA Studio, NYC on April 2, 1973; Mastering Engineer: **JOE BRESCIO**, The Cutting Room-NYC
Design: **SIGNATURE GRAPHICS**

COMPACT disc DIGITAL AUDIO

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MUSE RECORDS MCD 6014
KENNY BARRON/Sunset To Dawn

NAT ADDERLEY

Collectables Jazz Classics

(continued from back panel)

to see Nat Adderley leading a group of his own.

Clearly, it was one of those nights that had to be recorded. Everything was right. Nat had one of the outstanding tenor men with him, Joe Henderson. Brother Cannonball's rhythm section was borrowed, consisting of Joe Zawinul on piano, Victor Gaskin on bass, and Roy McGurdy on drums.

Wally Heider set up his recording equipment, Nesuhi Ertegun of Atlantic Records chatted with Nat Adderley, and then, under ideal conditions, the music began.

The audience was excited at the prospect of hearing extraordinary music. The hipness and enthusiasm of the Standing Room Only audience challenged the musicians and each new piece of material was attacked with fire and imagination.

Nat Adderley gives us a hint of what is to come throughout the album on the first selection, a brisk crisp On *My Journey Now* that has a happy communicative feeling. If this isn't where it's at—this is where it should be.

Fun is just what the title suggests. A cookin' romp by Joe Henderson on tenor, showing why he is one of the top young tenor men on the scene today.

A very hip version of *Good Old Summertime Is* brought very much up to date with some beautifully controlled mute work by Nat.

Joe Zawinul, the pianist on the date, has emerged not only as a powerful pianist but an excellent man to have around for his writing abilities. Joe recently wrote tunes for Ramsey Lewis, Wes Montgomery, and the hit *Mercy, Mercy, Mercy for* Cannonball Adderley. Joe's composing is well represented on tracks 12,13, and 14 of this CD.

Lavender Woman is a beautiful composition by Zawinul. Nat Adderley states the introduction, Henderson glides in with a slight Coltrane feeling, and Nat returns with more statements of his own. Nat runs the gamut of emotions on this tune and it brings a heavy reaction from the audience.

Joe also wrote an impressionistic piece entitled *Painted Desert (is* the painted desert Hollywood?) and the inspired performances of this made it one of the highlights of the evening.

Theme is a collaboration between Zawinul and Adderley which signals the close of the evening and the close of this record. As I mentioned before, the night seemed to be one of those that just demanded to be recorded. It would have been a shame if this evening could not be preserved for those in the audience who helped make it such an exciting evening, and it would be even more of a tragedy if those who did not attend were deprived of these performances. Fortunately it's all here on record to be enjoyed time and time again. This is the best of Nat Adderley and that's saying a lot.

—LES CARTER *KBCA Radio Los Angeles*

Liner notes taken from the original 1967 album

Special thanks to: The Bop Shop, Rochester, NY; and The Attic, Pittsburgh, PA for their assistance.

NAT ADDERLEY

SAYIN' SOMETHIN' / LIVE AT MEMORY LANE

Collectables

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COMPACT disc DIGITAL AUDIO

STEREO

NAT ADDERLEY

LIVE AT MEMORY LANE

ATLANTIC

SAYIN' SOMETHIN' / LIVE AT MEMORY LANE

NAT ADDERLEY

SAYIN' SOMETHIN'

1. **MANCHILD** *(NAT ADDERLEY)* 2:43
2. **CALL ME** *(TONY HATCH)* 3:03
3. **WALLS OF JERICHO** *(Trad Arr. NAT ADDERLEY)* 6:50
4. **GOSPELETTE** *(NAT ADDERLEY)* 3:05
5. **SATIN DOLL** *(DUKE ELLINGTON)* 2:36
6. **CANTALOUPE ISLAND** *(HERBIE HANCOCK)* 7:17
7. **HIPPODELPHIA** *(JOE ZAWINUL)* 3:38
8. **THE OTHER SIDE** *(NAT ADDERLEY)* 7:07

On Manchild, Call Me, Gospelette & Satin Doll, the personnel is: Nat Adderley & Ernie Royal, trumpets; Seldon Powell, tenor sax; Artie Kaplan, baritone sax; J. J. Johnson, trombone; Paul Griffin, piano; Al Gorgoni & Billy Suyker, guitars; George Duvivier, bass; Herb Lovelle, drums, George Devens, percussion. All the trumpet solos are by Nat Adderley. The arranger-conductor on these four sides is Jimmy Wisner. On *Cantaloupe Island, Hippodelphia & The Other Side*, the personnel is: Nat Adderley, trumpet; Joe Henderson, tenor sax; Herbie Hancock, piano; Bob Cranshaw, bass; Roy McCurdy, drums. On *Walls Of Jericho*, John Asbury, piano, replaces Herbie Hancock. Previously released in 1966 as Atlantic 1460

LIVE AT MEMORY LANE

9. **ON MY JOURNEY NOW** *(NAT ADDERLEY)* 4:38
10. **FUN** *(NAT ADDERLEY)* 6:40
11. **GOOD OLD SUMMERTIME** *(GEORGE EVANS / RON SHIELDS / TRAD.)* 9:47
12. **LAVENDER WOMAN** *(JOE ZAWINUL)* 8:15
13. **PAINTED DESERT** *(JOE ZAWINUL)* 8:47
14. **THEME** *(NAT ADDERLEY-JOE ZAWINUL)* 4:49

Total Time: 79:46

Nat Adderley, trumpet; Joe Henderson, tenor sax; Joe Zawinul, piano; Victor Gaskin, bass; Roy McCurdy, drums. This album was recorded in its entirety at "Memory Lane" in Los Angeles, California, at one of the special Monday night jazz concerts presented by KBCA deejays Tommy Bee & Les Carter. Atlantic Records gratefully acknowledges the kind cooperation of Larry Hearn and his staff at "Memory Lane" during the recording of this album. Previously released in 1967 as Atlantic 1474

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Collectables COL-CD-6263

NAT ADDERLEY SAYIN' SOMETHIN' / LIVE AT MEMORY LANE COL-CD-6263

ELVIN JONES

Collectables Jazz Classics

2 GREAT ALBUMS ON 1 COMPACT DISC

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COL CD 6242

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ELVIN JONES
AND THEN AGAIN / MIDNIGHT WALK
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ELVIN JONES

ELVIN JONES

And Then Again

1. **Azan** *(Charles Davis)* 3:35
2. **All Deliberate Speed** *(Melba Liston)* 7:32
3. **Elvin Elpus** *(Melba Liston)* 5:49
4. **Soon After** *(Jodora Marshall)* 3:33
5. **Forever Summer** *(Thad Jones)* 4:01
6. **Len Sirrah** *(Melba Liston)* 3:40
7. **And Then Again** *(Elvin Jones)* 6:19

On *Azan*, *Soon After* & *Len Sirrah*, the personnel is: Elvin Jones, drums; Frank Wess, flute & tenor sax; Charles Davis, baritone sax; Hunt Peters, trombone; Don Friedman, piano; Paul Chambers, bass.

On *All Deliberate Speed*, *Elvin Elpus*, *Forever Summer* & *And Then Again*, the personnel is: Elvin Jones, drums; Charles Davis, baritone sax; Thad Jones, cornet; Hunt Peters, trombone; Hank Jones, piano; Art Davis, bass. Charles Davis & Hunt Peters are not heard on *And Then Again*.

Melba Liston arranged and conducted all the tunes in this CD, with the exception of *And Then Again*, which is a totally improvised piece based on motifs and a tonal center (D minor) pre-set by Elvin Jones.

Originally released as Atlantic 1443 in 1965

Midnight Walk

8. **Midnight Walk** *(Arif Mardin)* 3:22
9. **Lycra Too?** *(Stephen James)* 4:44
10. **Tintiyana** *(Dollar Brand)* 5:55
11. **H.M. On F.M.** *(Hank Mobley)* 5:04
12. **Cross Purpose** *(Thad Jones)* 6:04
13. **All Of Us** *(Thad Jones)* 6:21
14. **The Juggler** *(Elvin Jones)* 4:31

On *Lycra Too?*, *Tintiyana*, *H.M. On F.M.* & *The Juggler*, the personnel is, Elvin Jones, drums; Thad Jones, trumpet; Hank Mobley, tenor sax; Dollar Brand, piano; Donald Moore, bass; Steve James, electric piano.

On *Midnight Walk*, *Cross Purpose* & *All Of Us*, the personnel is: Elvin Jones, drums; Thad Jones, trumpet; Hank Mobley, tenor sax; Dollar Brand, piano; Donald Moore, bass; George Abend, percussion.

Originally released as Atlantic 1485 in 1967

TOTAL TIME 71:18

Design by BRIAN WIBLE

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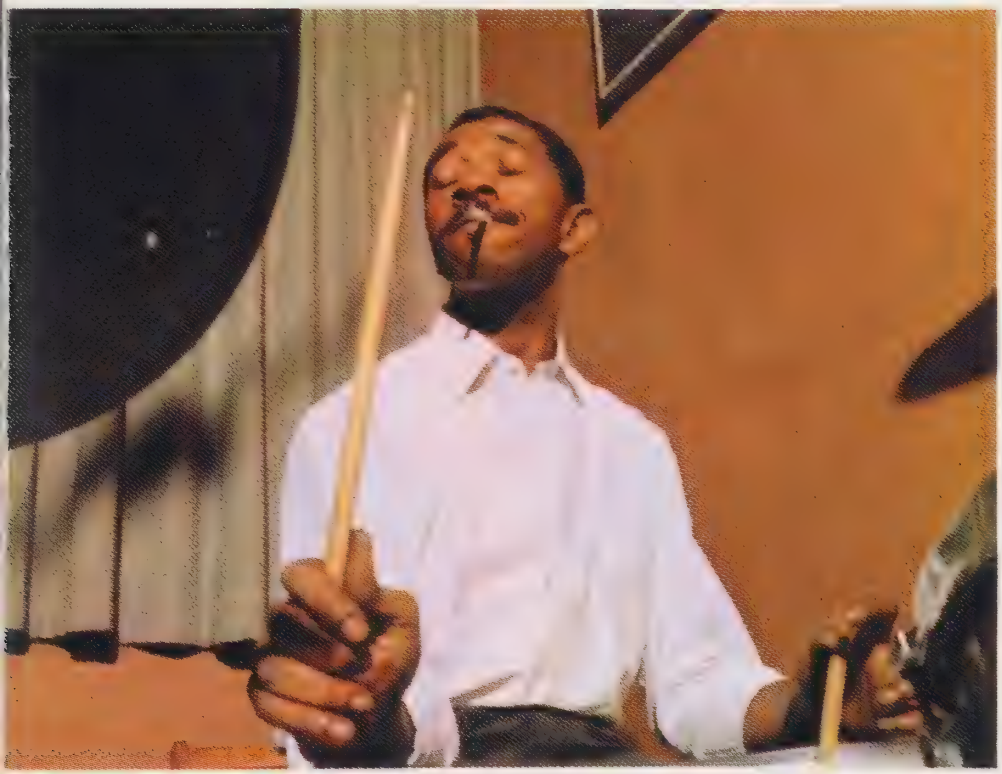
ELVIN JONES AND THEN AGAIN / MIDNIGHT WALK
COL CD 6242

PHILLY JOE JONES & ELVIN JONES

Collectables Jazz Classics

STEREO



PHILLY JOE'S BEAT

FULL dynamic frequency SPECTRUM

ATLANTIC 1340

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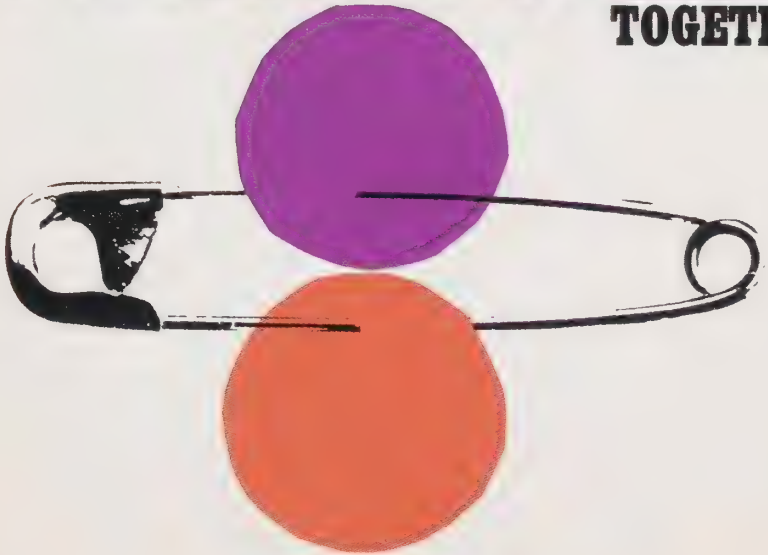
Philly Joe's Beat/
Philly Joe Jones &
Elvin Jones Together

PHILLY JOE JONES & ELVIN JONES

TOGETHER!



ATLANTIC 1428

Philly Joe's Beat/Philly Joe Jones & Elvin Jones Together

PHILLY JOE JONES & ELVIN JONES

COMPACT disc DIGITAL AUDIO

Philly Joe's Beat:

1. Salt Peanuts *(Dizzy Gillespie & Kenny Clarke)* 5:59
2. Muse Rapture *(John Hines)* 11:51
3. Dear Old Stockholm *(Traditional)* 15:01
4. Two Bass Hit *(Dizzy Gillespie & John Lewis)* 6:12
5. Lori *(Jimmy Garrison)* 5:59
6. Go To Take Another Chance *(Philly Joe Jones)* 5:32
7. That's Earl Brother *(Dizzy Gillespie, Ray Brown & Gil Fuller)* 4:32

Personnel: Philly Joe Jones, drums; Bill Barron, tenor sax; Michael Downes, clarinet; Walter Davis, piano; Paul Chambers, bass.
Originally released in 1960 as Atlantic 1344.

"Philly Joe & Elvin Together:

8. La Rue *(Jimmy Garrison)* 5:09
9. Bean *(Wynton Kelly)* 4:02
10. Brown Sugar *(Philly Joe Jones)* 5:33

Personnel: Philly Joe Jones & Elvin Jones, drums; Hank Mobley, tenor sax; Blue Mitchell, trumpet; Curtis Fuller, trombone; Wynton Kelly, piano; Paul Chambers, bass.
Originally released in 1964 as Atlantic 1421.
Total Time: 70:04

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Collectables

Col-CD-6264

Philly Joe's Beat/Philly Joe Jones & Elvin Jones Together COL-CD-6264

Philly Joe Jones Dameronia

Featuring Johnny Griffin

Producer:
Robert E. Sunenblick, M.D.

Uptown UPCD 27.59

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COMPACT
DIGITAL AUDIO

1. Look, Stop and Listen
2. If You Could See Me Now **3.** Choose Now
4. Focus **5.** Killer Joe **6.** Dial B For Beauty
7. Our Delight **8.** Theme Of No Repeat
9. If You Could See Me Now
10. Look, Stop and Listen

NJ 8272

YUSEF LATEEF
IN'TO SOMETHING

NEW JAZZ

ORIGINAL Jazz CLASSICS

1. RASHEED 5:20
2. WHEN YOU'RE SMILING 4:41
   (Mark Fisher) Mills Music-ASCAP
3. WATER PISTOL 5:36
4. YOU'VE CHANGED 4:50
   (Carey-Fischer) Southern Music Publ. Co.-BMI
5. I'LL REMEMBER APRIL 6:49
   (Raye-dePaul-Johnston) MCA, Inc./
   Rytvoc Music-ASCAP
6. KOKO'S TUNE 6:26
7. P BOUK 7:11

All selections composed by Yusef Lateef (Alnur Music-BMI), except as indicated.

YUSEF LATEEF—tenor sax, flute, oboe
BARRY HARRIS—piano (on "Rasheed," "You've Changed," "I'll Remember April," and "P Bouk")
HERMAN WRIGHT—bass
ELVIN JONES—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; December 29, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

Cover photo—Don Schlitten

PRESTIGE
NEW JAZZ

OJCCD-700-2
(NJ-8272)

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YUSEF LATEEF
INTO SOMETHING
1. RASHEED 5:20
2. WHEN YOU'RE SMILING 4:41
3. WATER PISTOL 5:36
4. YOU'VE CHANGED 4:50
5. I'LL REMEMBER APRIL 6:49
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7. P BOUK 7:11
ORIGINAL JAZZ CLASSICS
PRESTIGE
NEW JAZZ
COMPACT disc
DIGITAL AUDIO
OJCCD-700-2
(NJ-8272)
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7. P BOUK 7:11

YUSEF LATEEF—tenor sax, flute, oboe
BARRY HARRIS—piano (on "Rasheed," "You've Changed," "I'll Remember April," and "P Bouk")
HERMAN WRIGHT—bass
ELVIN JONES—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; December 29, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 41:00

Total time has been rounded off to the nearest minute.

AAD
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ORIGINAL Jazz CLASSICS

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NEW JAZZ

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INTO SOMETHING
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PRESTIGE/NEW JAZZ
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YUSEF LATEEF
INTO SOMETHING

impulse!

Yusef Lateef
Live at Pep's

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

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impulse!

GRP PRESENTS • THE LEGENDARY MASTERS OF JAZZ •

YUSEF LATEEF
Live at Pep's

Produced by Bob Thiele
Reissue produced by Michael Cuscuna
Esecutive Producers: Dave Grusin & Larry Rosen

COMPACT disc DIGITAL AUDIO

DIGITALLY MASTERED

GRD-134

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

1. SISTER MAMIE 2. NUMBER 7 3. TWELVE TONE BLUES
4. OSCARLYPSO 5. GEE SAM GEE 6. ROGI
7. SEE SEE RIDER 8. THE MAGNOLIA TRIANGLE
9. THE WEAVER
10. SLIPPIN' & SLIDIN'

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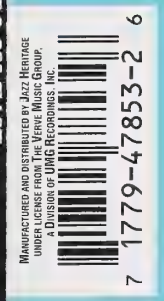
YUSEF LATEEF
LIVE AT PEP'S

1. **Sister Mamie** (Lateef) 5:26
2. **Number 7** (Lateef) 9:39
3. **Twelve Tone Blues** (Feather) 4:50
4. **Oscarlypso*** (Pettiford) 7:44
5. **Gee Sam Gee*** (Lateef) 6:37
6. **Rogi*** (Williams) 6:43
7. **See See Rider** (Ma Rainey) 5:21
8. **The Magnolia Triangle** (Black) 5:14
9. **The Weaver** (Lateef) 5:39
10. **Slippin' & Slidin'** (Lateef) 3:25

*Did not appear on the original album

Produced by Bob Thiele
Reissue Produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

Personnel:
Yusef Lateef - tenor saxophone, flute, bamboo flute, oboe, shenai, argol
Richard Williams - trumpet
Mike Nock - piano
Ernie Farrow - bass
James Black - drums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impulse!
YUSEF LATEEF
LIVE AT PEP'S
5178534

glass bead games

clifford jordan quartet

THE FIFTH OF
THE DOLPHY SERIES

glass bead games

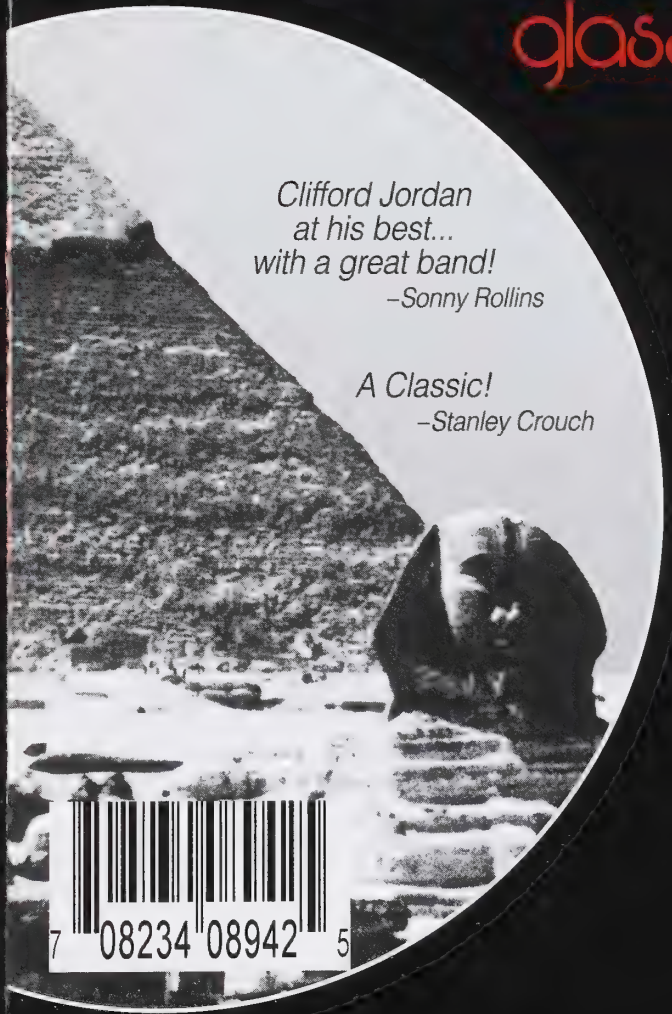
clifford jordan quartet

1. POWERFUL PAUL ROBESON
2. GLASS BEAD GAMES
3. PRAYER TO THE PEOPLE
4. CAL MASSEY
5. JOHN COLTRANE
6. EDDIE HARRIS
7. BISKIT
8. SHOULDERS
9. BRIDGEWORK
10. MAIMOUN
11. ALIAS BUSTER HENRY
12. ONE FOR AMOS

All Compositions BMI
HS2006-1

HARVEST SONG RECORDS
℗ *2006*

CLIFFORD JORDAN QUARTET • GLASS BEAD GAMES • HS2006-1



7 08234 08942 5

glass bead games

1. POWERFUL PAUL ROBESON 5:40
2. GLASS BEAD GAMES* 3:50
3. PRAYER TO THE PEOPLE* 4:10
4. CAL MASSEY 2:40
5. JOHN COLTRANE 6:45
6. EDDIE HARRIS 4:23
7. BISKIT 5:30
8. SHOULDERS* 5:18
9. BRIDGEWORK* 4:46
10. MAIMOUN 5:37
11. ALIAS BUSTER HENRY 8:18
12. ONE FOR AMOS* 7:48

Total Time: 1:01:22

CLIFFORD JORDAN QUARTETS I & II

QUARTET I
Clifford Jordan–Tenor Saxophone
Stanley Cowell–Piano
Billy Higgins–Drums & Percussion
Bill Lee–Bass
*QUARTET II
Clifford Jordan–Tenor Saxophone
Cedar Walton–Piano
Billy Higgins–Drums & Percussion
Sam Jones–Bass

Originally released on Strata East Records, 1974

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CLIFFORD JORDAN QUARTET • GLASS BEAD GAMES • HS2006-1

S MINGUS
NGES

CHARLE
CHA

CHARLES MINGUS

Changes Two

STEREO

COMPACT disc DIGITAL AUDIO

1. FREE CELL BLOCK F, 'TIS NAZI U.S.A.
2. ORANGE WAS THE COLOR OF HER DRESS, THEN SILK BLUE
3. BLACK BATS AND POLES
4. DUKE ELLINGTON'S SOUND OF LOVE
5. FOR HARRY CARNEY

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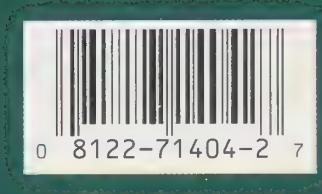
R2 71404

R2 71404 CHARLES MINGUS: CHANGES TWO



1. FREE CELL BLOCK F, 'TIS NAZI U.S.A.
(6:52)

2. ORANGE WAS THE COLOR OF HER DRESS, THEN SILK BLUE
(17:31)

3. BLACK BATS AND POLES
(6:20)

4. DUKE ELLINGTON'S SOUND OF LOVE
(4:13)

5. FOR HARRY CARNEY
(7:57)

RHINO

ATLANTIC JAZZ GALLERY

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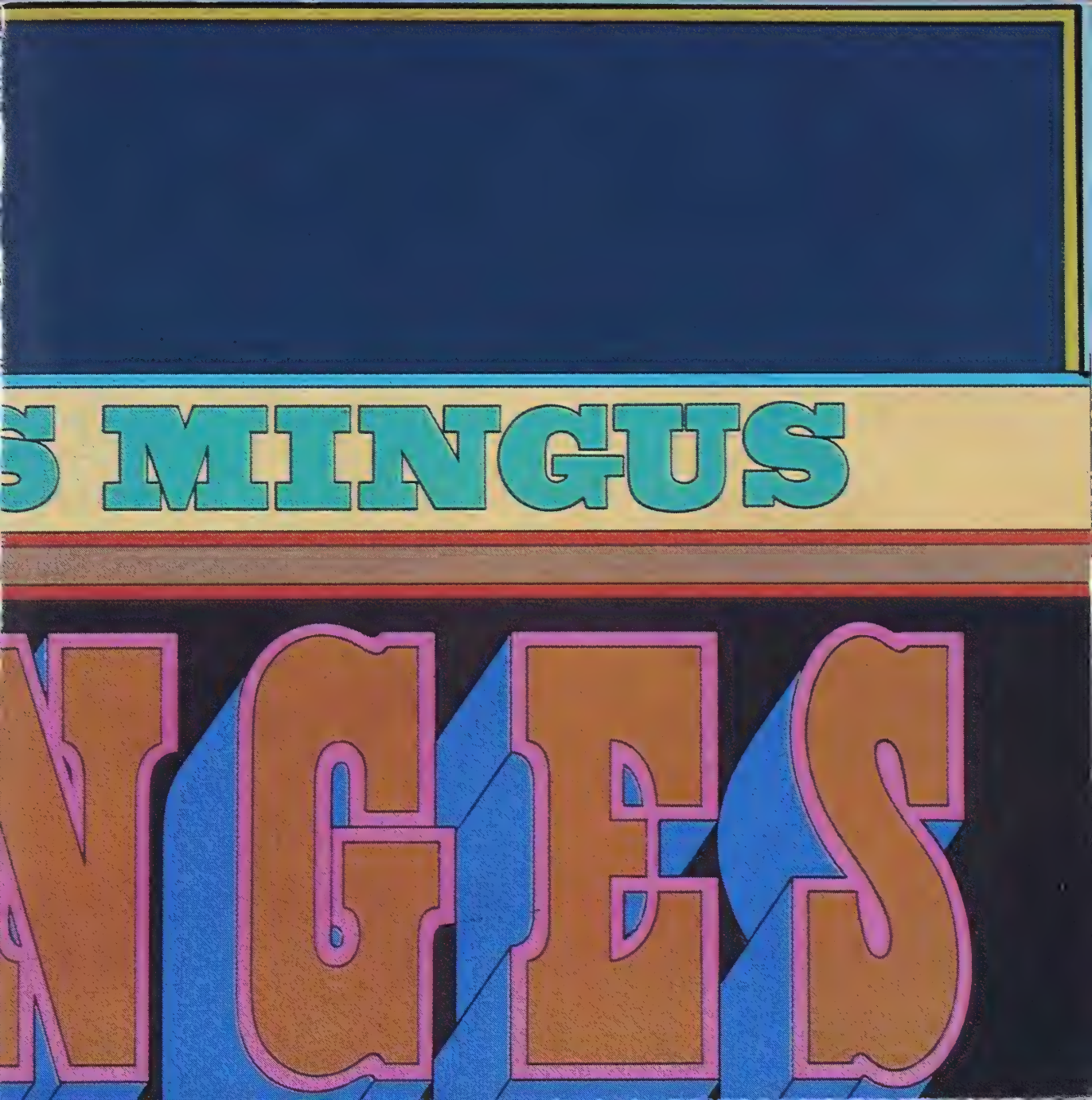
R2 71404 CHARLES MINGUS: CHANGES TWO


S MINGUS
NGES

CHARLES
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CHARLES MINGUS

Changes One

STEREO

COMPACT disc DIGITAL AUDIO

1. REMEMBER ROCKEFELLER AT ATTICA
2. SUE'S CHANGES
3. DEVIL BLUES
4. DUKE ELLINGTON'S SOUND OF LOVE

RHINO

presents

ATLANTIC JAZZ GALLERY

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R2 71403

R2 71403 CHARLES MINGUS: CHANGES ONE

1. REMEMBER ROCKEFELLER AT ATTICA (5:56)
2. SUE'S CHANGES (17:04)
3. DEVIL BLUES (9:24)
4. DUKE ELLINGTON'S SOUND OF LOVE (12:04)

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R2 71403 CHARLES MINGUS: CHANGES ONE

Tracks 5, 6
Same as 4 except add Kiane Zawadi, trombone or euphonium and Howard Johnson, tuba.

Recorded November 1967 in NYC
Recording engineers: Dave Saunders and Ernie Deloch
Cover photo: Lee Friedlander
Produced by Joel Dorn

Mastering by Gene Paul at DB Plus, NYC
Sonic Solutions engineer: Mark Fellows

Produced for release on KOCH Jazz by Donald Elfman and Naomi Yoshii
Reissue design by Kerin J. Kolonoskie

Special thanks to: William "Red" Carraro, Francis Davis, James Isaacs, Fred Bohn of The Attic Record Store, Inc., Pittsburgh, PA and Jack Woker of Stereo Jack's, Cambridge, MA.

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FREDDIE HUBBARD

LIVE IN WARSAW

パースト パーフェクト

PAST PERFECT

SILVER LINE

パースト パーフェクト
PAST PERFECT
SILVER LINE

FREDDIE HUBBARD

LIVE IN WARSAW

1. BOLIVIA (C. WALTON) 12:42
2. GOD BLESS THE CHILD (B. HOLIDAY) 12:53
3. ALL BLUES (M. DAVIS) 17:11
4. DEAR JOHN (F. HUBBARD) 17:01

TOTAL TIME: 59:49

FREDDIE HUBBARD

LIVE IN WARSAW

OSA LC 05057

パースト パーフェクト

PAST PERFECT

SILVER LINE

COMPACT disc DIGITAL AUDIO

STEREO

205776-203

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1. BOLIVIA 12:42
2. GOD BLESS THE CHILD 12:53
3. ALL BLUES 17:11
4. DEAR JOHN 17:01

TOTAL TIME: 59:49

FREDDIE HUBBARD

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TOTAL TIME: 59:49

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パースト パーフェクト
PAST PERFECT

FREDDIE HUBBARD · LIVE IN WARSAW

THE GREAT CONCERT OF CHARLES MINGUS

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Charles Mingus

CD1

The Great Concert Of Charles Mingus

Midnight At The Champs-Élysées

B0002680-02 CD01

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Charles Mingus

CD2

The Great Concert Of Charles Mingus

Midnight At The Champs-Élysées

B0002680-02 CD02

UNIVERSAL MUSIC JAZZ FRANCE

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CD1

01	A.T.F.W. (Art Tatum Fats Waller)*	04.17
02	Presentation Of Musicians: Johnny Coles' Trumpet	01.08
03	So Long Eric (Don't Stay Over There Too Long)*	21.47
04	Orange Was The Colour Of Her Dress Then Blue Silk	14.29
05	Fables Of Faubus	27.46

CD2

01	Sophisticated Lady	07.55
02	Parkeriana (Dedicated To A Genius)	27.04
03	Meditations On Integration (Or For A Pair Of Wire Cutters)	22.45

Charles Mingus
bass
Eric Dolphy
flute, alto saxophone, bass clarinet
Clifford Jordan
tenor saxophone
Jaki Byard
piano
Dannie Richmond
drums

Recorded April 19, 1964, live at the Théâtre des Champs-Élysées, Paris.
* Previously unreleased

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File Under: Jazz

6 02498 06913 4

KEITH JARRETT/LIFE BETWEEN THE EXIT SIGNS

Keith Jarrett, piano—Charlie Haden, bass—Paul Motian, drums

VORTEX

STEREO
2006

ABOUT THE MUSIC:

I have been asked to say something about the music in this album. I would like very much to do so; however, if there were words to express it, there would be no need for the music.

I *can* speak for Paul, Charlie and myself on an extra-musical level (or a human one). The music is, after all, sincere, so do not question its meaning. What you feel or experience from it is what it is. It is no more and no less than that.

The exits involved are those which everyone is capable of utilizing. I hope they can be glimpsed through our music.

I must add a word about the recording session. It was done without any restrictions whatsoever on the music. Mr. Avakian (man of many worlds) supervised the recording but not one alteration in the music was made. I am extremely grateful for this.

About the beautiful beings named Charlie Haden and Paul Motian, so much is said in the music they play that I will refrain from giving you mere externals.

Finally, I would like to dedicate this album to my wife, Margot, without whom (and she may not know it) this album could not have manifested itself.

KEITH JARRETT

SIDE ONE

1. **LISBON STOMP**
(By Keith Jarrett; Fontelle, BMI. Time: 6:02)
2. **LOVE NO. 1**
(By Keith Jarrett; Fontelle, BMI. Time: 6:11)
3. **LOVE NO. 2**
(By Keith Jarrett; Fontelle, BMI. Time: 4:27)
4. **EVERYTHING I LOVE**
(By Cole Porter; Chappell, ASCAP. Time: 4:30)

SIDE TWO

1. **MARGOT**
(By Keith Jarrett; Fontelle, BMI. Time: 3:43)
2. **LONG TIME GONE (BUT NOT WITHDRAWN)**
(By Keith Jarrett; Fontelle, BMI. Time: 4:51)
3. **LIFE BETWEEN THE EXIT SIGNS**
(By Keith Jarrett; Fontelle, BMI. Time: 6:48)
4. **CHURCH DREAMS**
(By Keith Jarrett; Fontelle, BMI. Time: 6:15)

Recording engineer: Phil Ramone / Cover photo: George Rosenblatt / Cover design: Loring Eutemey
PRODUCED BY GEORGE AVAKIAN

This is a stereo recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

ABOUT THE ARTISTS:

One could fill this back cover with extraordinary press comments about Keith Jarrett, culled from 18 countries within an 18-month time span (he has made six European tours in 1966-67 as a member of the Charles Lloyd Quartet). But you will learn more about Keith Jarrett in just a few minutes' listening. Listen longer, and you'll keep discovering new things all the time in every aspect of his playing—not just the externals of a prodigious imagination and technique which includes plucking, strumming and using every sound resource of the piano in a manner that would have brought joy to the late Henry Cowell, the man who first explored the possibilities of the instrument beyond its keyboard, some sixty years ago.

A student of classical piano since he was big enough to sit on a piano stool, Keith Jarrett became a composition student at 15 and gave a full-scale recital of his own works at 16. After graduating from the Berklee School of Music, he formed his own trio in Boston, played briefly with Roland Kirk and Art Blakey's Jazz Messengers, and joined the Charles Lloyd Quartet at the age of twenty in February, 1966. The story of the Quartet's successes from San Francisco to Moscow and back again is also, of course, part of Keith Jarrett's story as well.

Charlie Haden, the bassist in this recording, is a musician who accomplished the startling switch from country music, which he played in his native Ozarks, to prominence as a member of the original Ornette Coleman Trio which exploded on the jazz scene in the middle fifties. After a long sojourn on the West Coast, he has returned to the Coleman group, which has now been expanded into a quartet.

Paul Motian, best known for his long association with the Bill Evans Trio, is one of the most sensitive drummers in jazz. Virtually his entire career has been spent with small groups, where the delicate nuances of sound which he draws from his instruments have won him a unique position of respect.

GEORGE AVAKIAN

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ATLANTIC *jazz masters*

Bill Evans
You Must Believe In Spring

Erroll Garner
The Greatest Garner

Lennie Tristano
Lennie Tristano

Ray Bryant
Alone At Montreax

Yusef Lateef
The Blue Yusef Lateef

Herbie Mann/The Bill Evans Trio
Nirvana

Richard "Groove" Holmes
Book Of The Blues (Vol. 1)

Ray Charles
The Great Ray Charles

Joe Sample
Spellbound

MCD 5020

JAMES MOODY

FEELIN' IT TOGETHER

KENNY BARRON, LARRY RIDLEY, FREDDIE WAITS

MUSE RECORDS

1. ANTHROPOLOGY (9:07)
(Gillespie / Parker) (Music Sales Corp.) ASCAP
(Atlantic Music Corp.) BMI

2. DREAMS (4:59)
(K. Barron) (Wazuri Music) BMI

3. AUTUMN LEAVES (9:31)
(Kosma / Mercer) (Enoch Et Cie / Morley Music Co.) ASCAP

4. WAVE (7:46)
(Jobim) (Corcovado Music) BMI

5. MORNING GLORY (7:21)
(K. Barron) (Wazuri Music) BMI

6. KRISS KROSS (5:44)
(Holloway / Hilliary) (Red Holloway Co.) BMI

JAMES MOODY
FEELIN' IT TOGETHER

MCD 5020

1. **ANTHROPOLOGY** 9:07
2. **DREAMS** 4:59
3. **AUTUMN LEAVES** 9:31
4. **WAVE** 7:46
5. **MORNING GLORY** 7:21
6. **KRISS KROSS** 5:44

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RECORDS

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JAMES MOODY / FEELIN' IT TOGETHER
MCD 5020

1. **ANTHROPOLOGY** 9:07
2. **DREAMS** 4:59
3. **AUTUMN LEAVES** 9:31
4. **WAVE** 7:46
5. **MORNING GLORY** 7:21
6. **KRISS KROSS** 5:44

JAMES MOODY
alto and tenor saxophones, flute

KENNY BARRON
piano, electric piano, electric harpsichord

LARRY RIDLEY
bass

FREDDIE WAITS
drums, misc. percussion, flute

Executive Producer: JOE FIELDS

Produced by DON SCHLITTEN

Recording Engineer: MICHAEL DeLUGG
at Media Sound in NYC, on Jan. 15, 1973

Mixing Engineer: PAUL GOODMAN
at RCA Studios in New York City

CD Graphics: RON WARWELL/NJE

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COLUMBIA JAZZ MASTERPIECES

DIGITALLY REMASTERED

MONK BIG BAND AND QUARTET

IN CONCERT

57636

DISC ONE

1 · **BYE-YA** (11:23)
Previously unreleased

2 · **I MEAN YOU** (12:51)

3 · **EVIDENCE** (13:55)

4 · **EPISTROPHY** (2:06)

5 · **(WHEN IT'S) DARKNESS ON THE DELTA** (5:16)

6 · **PLAYED TWICE** (7:48)

DISC TWO

1 · **MISTERIOSO** (9:43)
Previously unreleased

2 · **EPISTROPHY** (1:17)

3 · **LIGHT BLUE** (12:54)
Previously unreleased

4 · **OSKA T.** (13:19)

5 · **FOUR IN ONE** (14:43)

6 · **EPISTROPHY** (2:23)

COLUMBIA

LEGACY

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THELONIOUS MONK
BIG BAND AND QUARTET IN CONCERT
1. BYE-YA
—T. Monk—
2. I MEAN YOU
—T. Monk—C. Hawkins—
DISC 1
C2K 57636
CK 57849
COLUMBIA
LEGACY
COMPACT
disc
DIGITAL AUDIO
DIDP 080757
DIGITALLY REMASTERED
3. EVIDENCE
—T. Monk—
4. EPISTROPHY
—T. Monk—K. Clarke—
5. (WHEN IT'S) DARKNESS ON THE DELTA
—A. [illegible]—M. Symes—J. Livingston—
6. PLAYED TWICE
—T. Monk—
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JAZZ MASTERPIECES

THELONIOUS MONK
BIG BAND AND QUARTET IN CONCERT
1. MYSTERIOSO
—T. Monk—
2. EPISTROPHY
—T. Monk—K. Clarke—
DISC 2
C2K 57636
CK 57850
COMPACT
disc
DIGITAL AUDIO
DIDP 081222
COLUMBIA
LEGACY
DIGITALLY REMASTERED
3. LIGHT BLUE
—T. Monk—
4. OSKA T
—T. Monk—
5. FOUR IN ONE
—T. Monk—
6. EPISTROPHY
—T. Monk—K. Clarke—
MASTERPIECES
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C2K 57636

THELONIOUS MONK

COLUMBIA/LEGACY

Thelonious Monk's December 30, 1963, Philharmonic Hall concert occurred amidst great expectations, and did not disappoint. Only his second big band venture, it drew great critical acclaim. For the original release in 1964, the concert was shortened to fit the Lp format. In this digitally mastered version, the concert has been restored to its entirety for the first time.

8 86972 40542 1

DISC ONE

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Previously unreleased

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3 · **EVIDENCE** (13:55)

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5 · **(WHEN IT'S) DARKNESS ON THE DELTA** (5:16)

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DISC TWO

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Previously unreleased

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3 · **LIGHT BLUE** (12:54)
Previously unreleased

4 · **OSKA T.** (13:19)

5 · **FOUR IN ONE** (14:43)

6 · **EPISTROPHY** (2:23)

COLUMBIA

LEGACY

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C2K 57636

BIG BAND AND QUARTET IN CONCERT

COLUMBIA/LEGACY

PRCD-24009

Prestige
Charlie Parker
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PRCD-24009

The leading figure in the early revolution of modern jazz, Charlie Parker is featured on these performances with two now-legendary trumpet players each of whom was closely associated with him, Miles Davis and Red Rodney. The program of the album consists of some of the best known literature of the bop era as well as a number of standard ballads particularly attractive to these musicians.

1 Bird/Diz Theme 3:16 2 Shaw Nuff 3:41 3 Out of Nowhere 3:04 4 I'll Remember April 3:14
5 This Time the Dream's on Me 3:45 6 A Night in Tunisia 3:08 7 My Old Flame 3:23
8 Bird/Diz Theme 1:08 9 The Way You Look Tonight 3:42 10 Out of Nowhere 3:23
11 Chasin' the Bird 3:47 12 Dizzy Atmosphere 3:04 13 How High the Moon 3:07
14 Bird/Diz Theme 1:16 15 Don't Blame Me 3:11 16 Ornithology 3:09
17 Embraceable You 3:25 18 Visa 3:04 19 I Cover the Waterfront 3:08
20 Scrapple from the Apple 3:18 21 Bird's Eyes & Theme 3:08 22 Confirmation 3:10
23 Out of Nowhere 3:16 24 Hot House 3:08 25 What's New 3:05 26 Diverse the Time 3:08
27 Smoke Gets In Your Eyes & Theme 3:08

On #1-14: Charlie Parker—alto saxophone; Miles Davis—trumpet; Duke Jormeaux—piano; Tommy Potter—bass; Max Roach—drums. Recorded in the spring of 1946.

On #15-27: Charlie Parker—alto saxophone; Red Rodney—trumpet; Al Haig—piano; Tommy Potter—bass; Roy Haynes—drums. Recorded February 19, 1950.

#1-14 originally released on *Bird on 52nd Street* (Fantasy/Debut 6011); #15-27 as *Bird at St. Nick's* (Fantasy/Debut 6012).
Remastering, 2007—Kirk Felton (Fantasy Studios, Berkeley)
This is not a high fidelity album. The historical importance of this album transcends fidelity of sound.
Notes by Ralph J. Gleason

TOTAL TIME 78:51

www.concordmusicgroup.com
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8 88072 24009 4
Prestige
PRCD-24009-2

Charlie

Charlie Parker
Charlie Parker
PRCD-24009-2

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
Lee Morgan
THE RAJAH
Hank Mobley
Cedar Walton
Paul Chambers
Billy Higgins
COMPACT DISC
DIGITAL AUDIO
CD-R FORMAT

THE RAJAH

LEE MORGAN

**LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
CEDAR WALTON, piano; PAUL CHAMBERS, bass;
GENE TAYLOR, drums.**

1. **A Pilgrim's Funny Farm**
   (C. Massey) 13:31
2. **The Rajah**
   (Lee Morgan) 9:09
3. **Is That So**
   (Duke Pearson) 5:15
4. **Davisamba**
   (Walter Davis) 6:44
5. **What Now My Love**
   (G. Becaud) 5:20
6. **Once In A Lifetime**
   (L. Bricusse-A. Newley) 5:50

Original session produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey
on November 29, 1966
Design: TERRY KOPPEL/MANTEL KOPPEL & SHER
Digital Transfers: RON MCMASTER

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

LEE MORGAN
THE RAJAH

BLUE NOTE

1. A PILGRIM'S FUNNY FARM
2. THE RAJAH
3. IS THAT SO
4. DAVISAMBA
5. WHAT NOW MY LOVE
6. ONCE IN A LIFETIME

COMPACT DISC
DIGITAL AUDIO
CD-R FORMAT

CDP 0777 7 84426 2 2

Original Sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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NOTE®

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
CDP 7 84426 2
DIDX: 3871

THE RAJAH
LEE MORGAN

**LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
CEDAR WALTON, piano; PAUL CHAMBERS, bass;
GENE TAYLOR, drums.**

1. **A Pilgrim's Funny Farm**
   (C. Massey) 13:31
2. **The Rajah**
   (Lee Morgan) 9:09
3. **Is That So**
   (Duke Pearson) 5:15
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on November 29, 1966
Design: TERRY KOPPEL/MANTEL KOPPEL & SHER
Digital Transfers: RON MCMASTER

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COMPACT DISC
DIGITAL AUDIO
CD-R FORMAT

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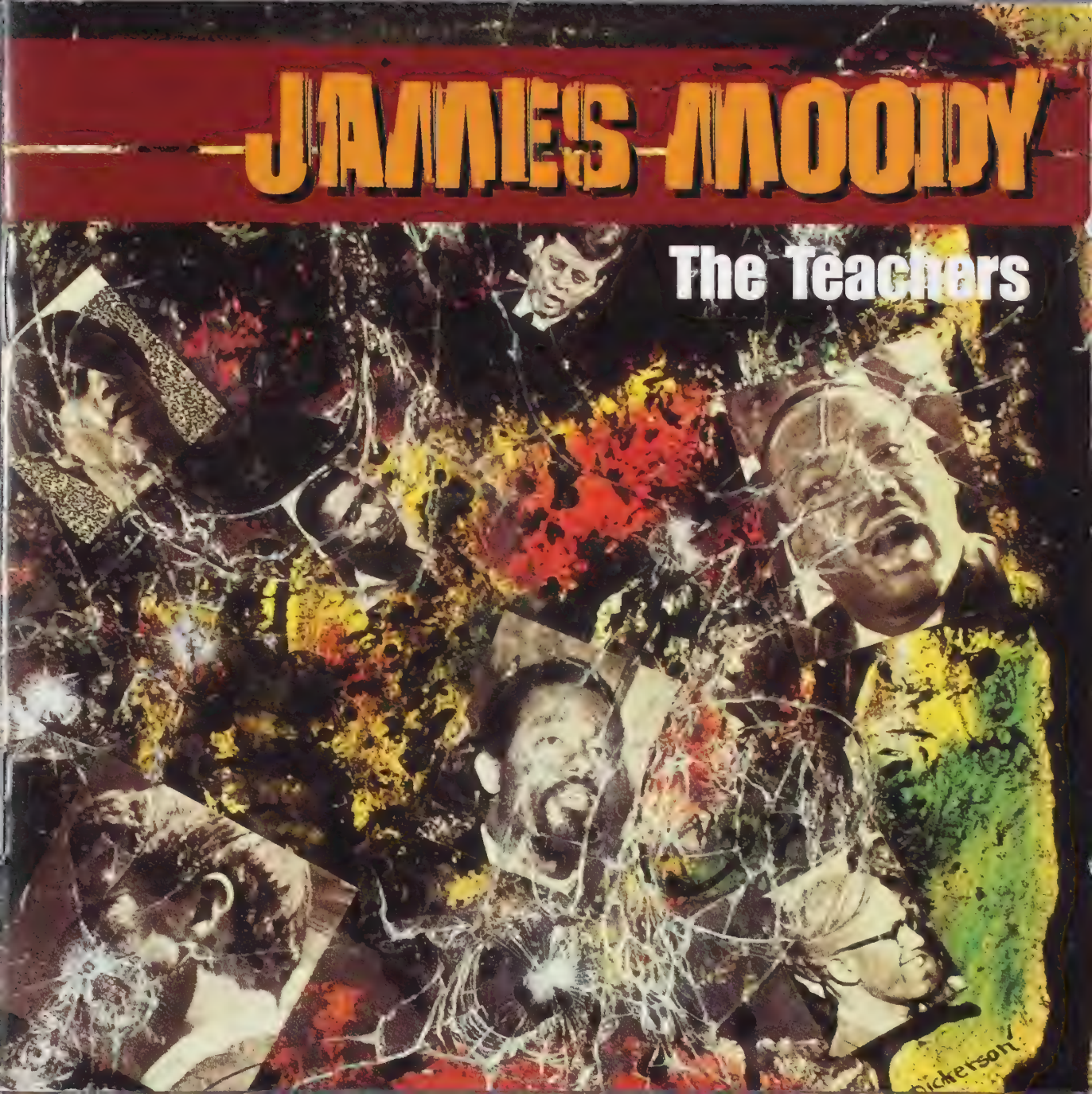
BLUE NOTE® LEE MORGAN THE RAJAH CDP 7 84426 2
CDP 7 84426 2 LEE MORGAN THE RAJAH BLUE NOTE®

JAMES MOODY

The Teachers



The Teachers

06076 81222-2

THE TEACHERS - Disc One
(Perception PLP 6, 1970)

1. **The Teachers** *8.01*
(Wyeth, Gibson, McCord) I Q Music Ltd
2. **Rest Sweetly, Brother Dove** *2.02*
(Chelf) Copyright Control
3. **Unchained** *6.03*
(Moody) I Q Music Ltd
4. **The New Spirit** *4.31*
(Thomas) I Q Music Ltd
5. **Hello Goodbye ("Right On Brother Beatles")** *3.39*
(Lennon, McCartney) Sony-ATV Music Publishing (UK)
6. **Behind Every Good Man** *5.30*
(Moody) I Q Music Ltd
7. **Street Talk Suite** *9.28*
(Wyeth) I Q Music Ltd

HERITAGE HUM - Disc Two
(Perception PLP 22, 1971)

1. **Heritage Hum** *5.00*
(Heath) Copyright Control
2. **Sound For Sore Ears** *5.52*
(Heath) Kensington Music Ltd
3. **Road Runner** *4.29*
(Longo) Copyright Control
4. **Can't Fool Around With Love** *5.18*
(Moody) Copyright Control
5. **Rainy Days** *6.06*
(Van Heusen, Burke) Warner Chappell Music Ltd/Campbell Connelly & Co Ltd
6. **Travel On** *7.29*
(Longo) Copyright Control
7. **Soul Searching** *7.24*
(Texira) Copyright Control
8. **Parker's Mood** *4.07*
(Parker, Jefferson) Copyright Control
9. **Pennies From Heaven** *2.27*
(Johnston, Burke) Campbell Connelly & Co Ltd

Disc One: All tracks Ⓟ 1970, Disc Two: All tracks Ⓟ 1971 The copyright in these sound recordings is owned by Perception Records Ltd, under exclusive license to Sanctuary Records Group Ltd.
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A Sequel Production for Castle Music, a label of Sanctuary Records Group Ltd.

JAMES MOODY
The Teachers
Disc One
06076 81220-2

JAMES MOODY
The Teachers
Disc Two
castle
06076 81722-2
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The Teachers couples the two funk-tinged albums this legendary tenor saxophonist recorded for Perception: the politically-inspired LP *The Teachers* from 1970 and *Heritage Hum* (1971), featuring Eddie Jefferson.

DISC 1
THE TEACHERS

1. The Teachers
2. Rest Sweetly, Brother Dove
3. Unchained
4. The New Spirit
5. Hello Goodbye
6. Behind Every Good Man
7. Street Talk Suite

DISC 2
HERITAGE HUM

1. Heritage Hum
2. Sound For Sore Ears
3. Road Runner
4. Can't Fool Around With Love
5. Rainy Days
6. Travel On
7. Soul Searching
8. Parker's Mood
9. Pennies From Heaven

An Essential Production for Castle Music, a label of Sanctuary Records Group Ltd.
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0 60768 12222 2

JAMES MOODY THE TEACHERS
06076 81222-2

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
TARU
LEE MORGAN
Bennie Maupin/George Benson
John Hicks/Reggie Workman/Billy Higgins

7243 5 22670 2 6

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LEE MORGAN

TARU

1. AVOTCJA ONE
2. HAESCHEN
3. DEE LAWD
4. GET YOURSELF TOGETHER (GET YO'SELF TOGETHA)
5. TARU, WHAT'S WRONG WITH YOU
6. DUREM

Original session produced by Francis Wolff and Duke Pearson

Produced for release by Michael Cuscuna

7243 5 22670 2 6

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BLUE NOTE®

connoisseur cd series

LIMITED EDITION

BLUE NOTE ®
LEE MORGAN-TARU
7243 5 22670 2 6

STEREO

Blue Note 22670

TARU
LEE MORGAN

LEE MORGAN, trumpet; BENNIE MAUPIN, tenor saxophone;
GEORGE BENSON, guitar; JOHN HICKS, piano;
REGGIE WORKMAN, bass; BILLY HIGGINS, drums.

1. **AVOTCJA ONE (6:43)**
   (John Hicks)
2. **HAESCHEN (6:11)**
   (Lee Morgan)
3. **DEE LAWD (5:50)**
   (Lee Morgan)
4. **GET YOURSELF TOGETHER (GET YO'SELF TOGETHA) (6:24)**
   (Lee Morgan)
5. **TARU, WHAT'S WRONG WITH YOU (5:17)**
   (Cal Massey)
6. **DUREM (7:28)**
   (Lee Morgan)

Original session produced by FRANCIS WOLFF and DUKE PEARSON
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on February 15, 1968
Transferred using 24-bit resolution and mastered by RON McMASTER
Cover and liner photographs by FRANCIS WOLFF © Mosaic Images
Reissue design by PATRICK ROQUES

Originally issued in 1980 as Blue Note LT-1031

Note: The dropout at 1:59 on track 4 is in the original master tape.

For a complete catalog write to **BLUE NOTE RECORDS**, 304 Park Avenue South, 3rd Floor, New York, NY 10010
www.bluenote.com

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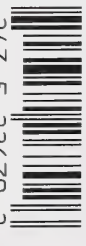

7243 5 22670 2 6
LEE MORGAN-TARU
BLUE NOTE ®

SUNNY MURRAY

ODEAN POPE WAYNE DOCKERY

13th steps on glass

And,to be sure, the feeling would not have been possible, if not for Mr.Wayne Dockery's sincere hard-driving and soulfully creative playing.

For those,who enjoy this album, I truly wish them well. And for those,who don't, they may go to hell. Bye.
For all Peace, Love, Music, Money.
Thank you,

enja

SUNNY MURRAY TRIO

13th steps on glass

Odean Pope tenorsaxophone
Wayne Dockery bass • **Sunny Murray** drums

GEMA
CD 8094-2
STEREO

COMPACT disc DIGITAL AUDIO

1. **Lover** 3:16 • 2. **Blues For P.C.** 5:10
3. **EMOI** 4:24 • 4. **Constant Blue** 4:58
5. **Well You Needn't** 4:47
6. **I Want To Talk About You** 6:34
7. **Lonely Man** 4:23 • 8. **Moose The Mooch** 4:37
9. **Out For A Walk** 4:48
10. **Sonnymoon For Two** 6:40

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LC 3126

SUNNY MURRAY drums

ODEAN POPE tenor saxophone

WAYNE DOCKERY bass

Special guest on Constant Blue: MICHAEL HORNSTEIN alto saxophone

1.	**Lover** by Rodgers & Hart (Famous Music Corp.)	3:16
2.	**Blues for P.C.** by John Coltrane	5:10
3.	**EMOI** by Sunny Murray (ENJA/TUTU/GEMA)	4:24
4.	**Constant Blue** by Michael Hornstein (ENJA/TUTU/GEMA)	4:58
5.	**Well You Needn't** by Thelonious Monk (B.M.I./Regent Music)	4:47
6.	**I Want To Talk About You** by Billy Eckstine (Hill & Range)	6:34
7.	**Lonely Man** by Sunny Murray (ENJA/TUTU/GEMA)	4:23
8.	**Moose The Mooche** by Charlie Parker (Atlantic Music Corp.)	4:37
9.	**Out For A Walk** by Odean Pope (B. Hennen Publishing, Moers)	4:48
10.	**Sonnymoon For Two** by Sonny Rollins (SBK Unart Catalog Inc.)	6:40

Producer:	Horst Weber
Engineer:	Willy Schmidt
Location:	Trixi Studio, Munich
Rec. Date:	November 13, 1994
Inlay Artwork:	Isabell Soumirrard
Booklet Photos:	Jürgen Schönwiese
Cover Design:	Michael Stückl

Michael Hornstein is featured on his CD: LANGSAMES BLAU enja 8028-2

Sunny Murray is featured on Aki Takase's CD: CLAPPING MUSIC enja 8090-2

enja CD 8094-2

LC 3126

7 67522 80942 8

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SUNNY MURRAY TRIO ★ 13# STEPS ON GLASS

enja CD 8094-2

JOHNNY COLES
BOOKER ERVIN
GRANT GREEN
BUTCH WARREN
BILLY HIGGINS

HORACE PARLAN

STEREO
84134 BLUE NOTE

"happy frame of mind"!

horace parlan

COMPACT disc DIGITAL AUDIO

HAPPY FRAME OF MIND
HORACE PARLAN

JOHNNY COLES, trumpet; BOOKER ERVIN, tenor sax; GRANT GREEN, guitar; HORACE PARLAN, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **Home Is Africa**
   (Ronnie Boykins) 8:45
2. **A Tune For Richard**
   (Booker Ervin) 6:05
3. **Back From The Gig**
   (Horace Parlan) 5:50
4. **Dexi**
   (Johnny Coles) 5:45
5. **Kucheza Blues**
   (Randy Weston) 5:35
6. **Happy Frame Of Mind**
   (Horace Parlan) 6:10

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey
on February 15, 1963
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Digital Transfers: RON MCMASTER

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

HORACE PARLAN

HAPPY FRAME OF MIND

BLUE NOTE®

CDP 0777 7 84134 2 4

COMPACT disc DIGITAL AUDIO

1 Home Is Africa
2 A Tune For Richard
3 Back From The Gig
4 Dexi
5 Kucheza Blues
6 Happy Frame Of Mind

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP: 7 84134 2
DIDX: 3872
Total Time: 38:10

HAPPY FRAME OF MIND
HORACE PARLAN

JOHNNY COLES, trumpet; BOOKER ERVIN, tenor sax; GRANT GREEN, guitar; HORACE PARLAN, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **Home Is Africa**
   (Ronnie Boykins) 8:45
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BLUE NOTE® HAPPY FRAME OF MIND HORACE PARLAN CDP 7 84134 2
CDP 7 84134 2 HORACE PARLAN HAPPY FRAME OF MIND BLUE NOTE®

CHARLIE PARKER

BIRD AT CARNEGIE HALL

COOL BLUE RECORDS

C&B-CD105

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CHARLIE PARKER

BIRD AT CARNEGIE HALL

C&B-CD105

COOL BLUE RECORDS

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COMPACT disc DIGITAL AUDIO

1. NIGHT IN TUNISIA. 2. DIZZY ATMOSPHERE.
3. GROOVIN' HIGH. 4. CONFIRMATION. 5. KO-KO.
6. INTRODUCTION BY SYMPHONY SID TORIN, M.C.
7. ORNITHOLOGY. 8. CHERYL. 9. KO-KO.
10. BIRD OF PARADISE. 11. NOW'S THE TIME.
12. INTRODUCTION. 13. NIGHT IN TUNISIA.
14. 52nd STREET THEME. 15. THE SONG IS YOU.
16 .MY FUNNY VALENTINE.
17 .COOL BLUES.

CHARLIE PARKER
BIRD AT CARNEGIE HALL

C&B-CD105

COMPACT disc DIGITAL AUDIO

COOL BLUE RECORDS

Historic Charlie Parker performances in the hallowed setting of the prestigious Carnegie Hall - here for the first time compiled on one CD.

DIZZY GILLESPIE, trumpet; **CHARLIE PARKER,** alto sax; **JOHN LEWIS,** piano; **AL McKIBBON,** bass; **JOE HARRIS,** drums.
September 29, 1947.

1. NIGHT IN TUNISIA *(Gillespie-Paparelli)* 5:05
2. DIZZY ATMOSPHERE *(D. Gillespie)* 3:58
3. GROOVIN' HIGH *(Parker-Gillespie)* 5:14
4. CONFIRMATION *(C. Parker)* 5:39
5. KO-KO *(C. Parker)* 4:09

RED RODNEY, trumpet; **CHARLIE PARKER,** alto sax; **AL HAIG,** piano; **TOMMY POTTER,** bass; **ROY HAYNES,** drums.
December 24, 1949.

6. INTRODUCTION BY SYMPHONY SID TORIN, M.C. 1:03
7. ORNITHOLOGY *(Parker-Harris)* 4:31
8. CHERYL *(C. Parker)* 5:11
9. KO-KO *(C. Parker)* 5:15
10. BIRD OF PARADISE *(C. Parker)* 6:10
11. NOW'S THE TIME *(C. Parker)* 5:16

DIZZY GILLESPIE, trumpet; **CHARLIE PARKER,** alto sax; **WALTER BISHOP,** piano; **WALTER YOST,** bass; **ROY HAYNES,** drums; **CANDIDO CAMERO,** conga drum.
November 14, 1952.

12. INTRODUCTION 0:49
13. NIGHT IN TUNISIA *(Gillespie-Paparelli)* 7:30
14. 52nd STREET THEME *(T. Monk)* 2:16

CHARLIE PARKER, alto sax; **JOHN LEWIS,** piano; **PERCY HEATH,** bass; **KENNY CLARKE,** drums.
September 25, 1954.

15. THE SONG IS YOU (Kern-Hammerstein II) 4:25
16. MY FUNNY VALENTINE (Rodgers-Hart) 2:07
17. COOL BLUES (C. Parker) 2:54

Total time 71:44

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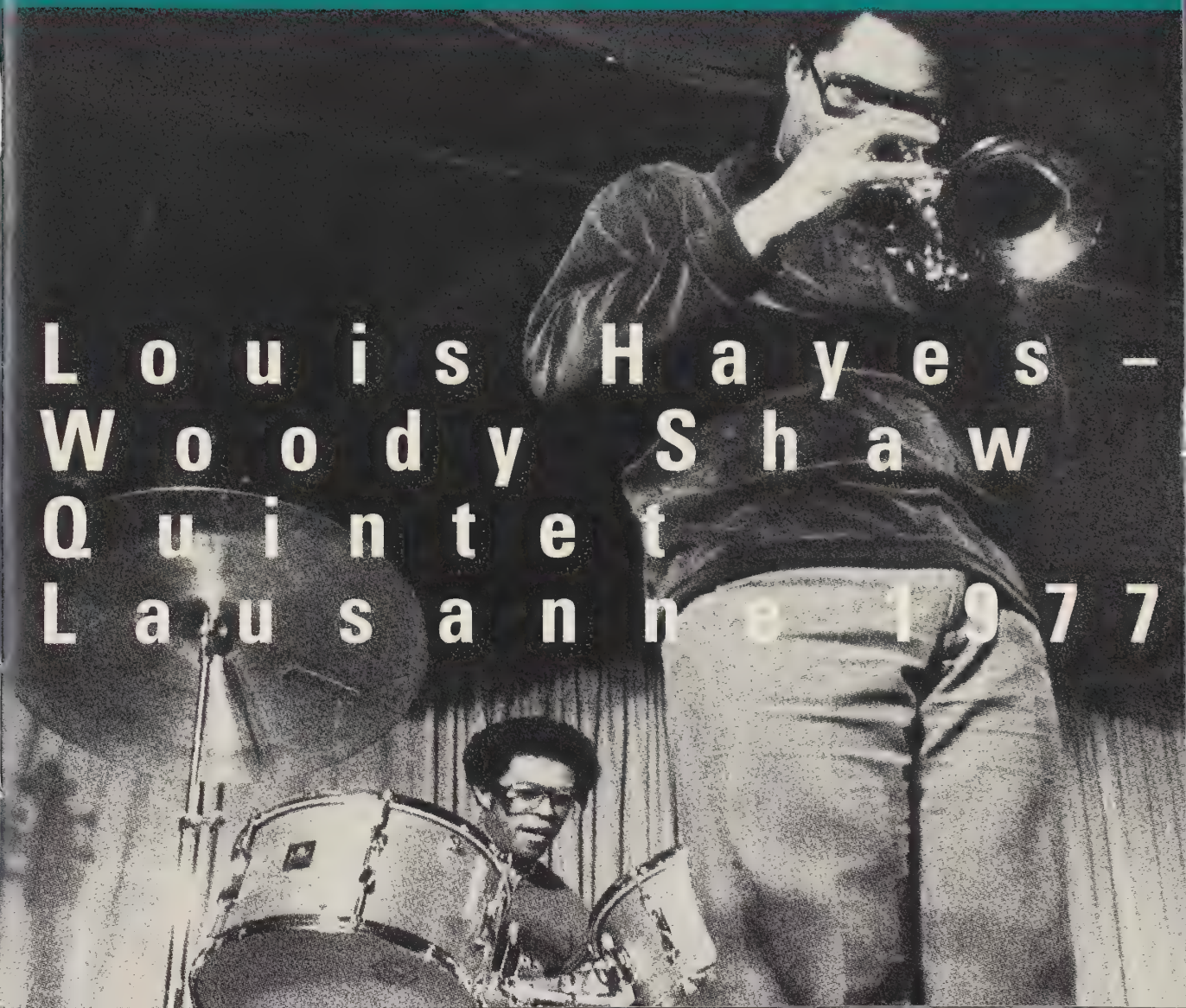
C&B-CD105 COOL N' BLUE RECORDS CHARLIE PARKER • BIRD AT CARNEGIE HALL

Select Jazz

Swiss Radio Days
Jazz Series

5
volume



Louis Hayes – Woody Shaw Quintet Lausanne 1977

Louis Hayes-Woody Shaw Quintet
Lausanne 1977

Woody Shaw		trumpet, flugelhorn
René McLean		tenor and soprano saxophones, flute
Ronnie Mathews		piano
Stafford James		bass
Louis Hayes		drums
1	**In Case You Haven't Heard** Woody Shaw (Celestial Harmonies BMI)	15:25
2	**Moontrane** Woody Shaw (Celestial Harmonies BMI)	15:39
3	**Contemplation** Wayne Shorter, arr. R. Mathews	8:08
4	**Jean-Marie** Ronnie Mathews (Twentyeight Street Music ASCAP)	13:35
5	**Bilad As Sudan** René McLean (Mecca Music)	19:16
	Total time	72:03

Design:
Les Ateliers du Nord,
W. Jeker, Lausanne

TCB 02052
P&C 1996 TCB Music SA
Louis Hayes –
Woody Shaw
Quintet
Lausanne 1977
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Swiss Radio Days
Jazz Series

5
volume

Louis Hayes-Woody Shaw Quintet
Lausanne 1977

Woody Shaw	trumpet, flugelhorn
René McLean	tenor and soprano saxophones, flute
Ronnie Mathews	piano
Stafford James	bass
Louis Hayes	drums

1	**In Case You Haven't Heard** Woody Shaw (Celestial Harmonies BMI)	15:25
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5	**Bilad As Sudan** René McLean (Mecca Music)	19:16
	Total time	72:03

Produced by
TCB Music SA, ADD

Co-produced by
Fondation Select

Executive producers
Peter Schmidlin TCB
Yvan Ischer
JazzZ/RSR - Espace 2

Location and date
Salle d'Epalinges,
Lausanne
February 4, 1977

Original concert producer
Pierre Grandjean

Recording engineers
J. P. Mollet & J. P. Tzaud

Digital editing & mastering
August 1996
by Antoine Ogay,
Pre-Mastering, Nyon

Marketing/Promotion
René J. Aeberhardt TCB

Liner notes
James B. Woode

Photos
Private collection
of Louis Hayes

P & C 1996 TCB Music SA
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OUT OF THE AFTERNOON

ROY HAYNES QUARTET

FEATURING: ROLAND KIRK / HENRY GRIMES / TOMMY FLANAGAN

1> Moon Ray 6:38

2> Fly Me to the Moon (In Other Words) 6:38

3> Raoul 5:59

4> Snap Crackle 4:09

5> If I Should Lose You 5:47

6> Long Wharf 4:40

7> Some Other Spring 3:29

Personnel:

Roland Kirk, tenor sax, manzello, stritch, flutes

Tommy Flanagan, piano

Henry Grimes, bass

Roy Haynes, drums

Original sessions produced by Bob Thiele

Reissue produced by Michael Cuscuna

IMPD-180

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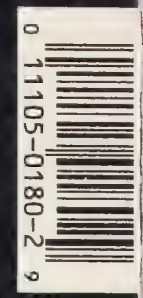

Out of the Afternoon
ROY HAYNES QUARTET
Original Sessions Produced by Bob Thiele
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMPD-180
impulse!
1. MOON RAY
2. FLY ME TO THE MOON (IN OTHER WORDS)
3. RAOUL
4. SNAP CRACKLE
5. IF I SHOULD LOSE YOU
6. LONG WHARF
7. SOME OTHER SPRING
COMPACT disc DIGITAL AUDIO
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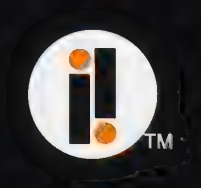
OUT OF THE AFTERNOON

ROY HAYNES QUARTET


TM

dan's "Misty Thursday" was proposed to me by the producer, Duke sent me the music, I looked at it and played it - it was beautiful. Duke had just recorded it a few days before and they had a copy of it at the studio. I listened to it and checked out the feeling that he had and the feeling that I wanted to do, my interpretation of it is a little different to his, but it's still the same tune. It turned out to be a great vehicle for me, it showed aspects of my playing that might not have been heard, if I wouldn't have recorded that tune.

I had to pay honour to Mary Lou Williams, so I did her tune "Medi II", which is a swinging tune that came out nice.

I wanted to do some Coltrane music and I thought "Straight Street" might be good to do, because a lot of people are not touching it too tough. "Big Foot" is a tribute to "Bird". In interpretating the music of say Charlie Parker and John Coltrane one should give the same respect that you would when you are playing a piece by Stravinsky or Bartok.

"Arrival" is one of my own tunes, I wrote it a few years ago when I was playing in Jazz Interactions' Workshop for young musicians directed by Joe Newman. I wanted to project love and history, and I want to try my best to uphold the rich piano tradition that has been laid down before me, and to be as humble as I can. First you should learn what the man wrote, then you can make your own interpretation. It's just as hard to play the music of John Coltrane as to play classical compositions.

My experience with the latin bands has got my two-handed piano together, it has enabled me to play with both hands any lines that normally would be played by the right hand. And the reason why I tried to do this kind of playing on the record, is because I hold this style of piano to be almost exstinct, outside of latin bands and some of the older masters on piano. That's the way you play in latin bands, that ***the sound.*** *You have to be moving, you know, I've scuffled a lot but I'm trying."*

PIANO MAN
HILTON RUIZ

SteepleChase
PRODUCED BY NILS WINTHER
SCCD – 31036

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COMPACT disc DIGITAL AUDIO

MADE IN DENMARK
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1. ONE FOR HAKIM (Hilton Ruiz) 4:21
2. MISTY THURSDAY (Duke Jordan) 11:11
3. MEDI II (Mary Lou Williams) 4:27
4. STRAIGHT STREET (John Coltrane) 3:58
5. BIG FOOT (Charlie Parker) 10:40
6. ARRIVAL (Hilton Ruiz) 8:09
7. GIANT STEPS (John Coltrane) 10:29

9440 Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Ste

RIVERSIDE

THE OUTER VIEW
GEORGE RUSSELL

ORIGINAL Jazz CLASSICS COMPACT DISC

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DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

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RIVERSIDE®

OJCCD-616-2
(RLP-9440)

GEORGE RUSSELL SEXTET
THE OUTER VIEW

1. AU PRIVAVE 6:21
2. ZIG-ZAG 4:03
3. THE OUTER VIEW 10:03

ORIGINAL JAZZ CLASSICS®

RIVERSIDE

COMPACT disc DIGITAL AUDIO

OJCCD-616-2
(RLP-9440)

AAD

4. THE OUTER VIEW (take 2) 9:26
5. YOU ARE MY SUNSHINE 11:51
6. D.C. DIVERTIMENTO 9:14

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1. AU PRIVAVE 6:21
2. ZIG-ZAG 4:03
3. THE OUTER VIEW 10:03
*4. THE OUTER VIEW (Take 2) 9:26
5. YOU ARE MY SUNSHINE 11:51
6. D.C. DIVERTIMENTO 9:14

*Bonus track.

GEORGE RUSSELL—piano
DON ELLIS—trumpet
GARNETT BROWN—trombone
PAUL PLUMMER—tenor sax
STEVE SWALLOW—bass
PETE LA ROCA—drums
SHEILA JORDAN—vocal on "You Are My Sunshine"

Produced by ORRIN KEEPNEWS

Recorded in New York City; August 27, 1962.

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

Sheila Jordan appears courtesy of Blue Note Records.

Riverside Records, Tenth and Parker
Berkeley, CA 94710
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TOTAL TIME 52:00
Total time has been rounded off to the nearest minute.

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AAD

COMPACT disc DIGITAL AUDIO

ORIGINAL Jazz CLASSICS

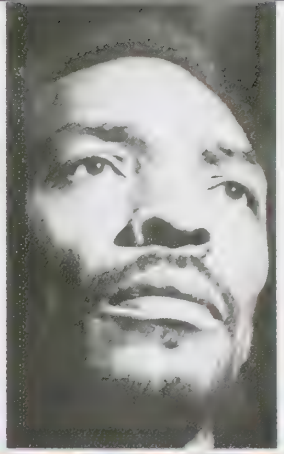
RIVERSIDE® STEREO

0 25218-6616-2 1

THE OUTER VIEW
GEORGE RUSSELL SEXTET
RIVERSIDE OJCCD-616-2 (RLP-9440)

STEREO

15364 BLUE NOTE



DIMENSIONS & EXTENSIONS + SAM RIVERS

SAM RIVERS

DIMENSIONS AND EXTENSIONS

Produced by Alfred Lion

Originally recorded on March 17, 1967 at the Van Gelder Recording Studio, Englewood Cliffs, New Jersey

Remastered in 2008 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
Liner photographs from the actual session
by Francis Wolff © Mosaic Images

Originally issued in 1977 on Blue Note BNLA 453

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray

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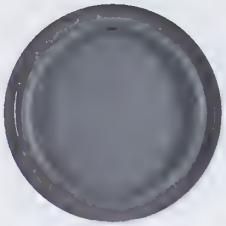
BLUE NOTE

DIMENSIONS AND EXTENSIONS

SAM RIVERS



1 PRECIS
2 PAEAN
3 EFFUSIVE MELANGE
4 INVOLUTION
5 AFFLATUS
6 HELIX

Produced by Alfred Lion
Remastered in 2008 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE

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NOTE®

THE RUDY VAN GELDER EDITION

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

50999-2-15364-27

DIMENSIONS AND EXTENSIONS
SAM RIVERS

DONALD BYRD, trumpet; JULIAN PRIESTER, trombone;
JAMES SPAULDING, alto sax, flute; SAM RIVERS, tenor sax, soprano sax, flute;
CECIL McBEE, bass; STEVE ELLINGTON, drums

1 **PRECIS 5:18**
2 **PAEAN 5:23**
3 **EFFUSIVE MELANGE 5:49**
4 **INVOLUTION 7:12**
5 **AFFLATUS 6:25**
6 **HELIX 5:31**

All compositions by Sam Rivers

Produced by Alfred Lion

Originally recorded on March 17, 1967 at the Van Gelder Recording Studio, Englewood Cliffs, New Jersey

Remastered in 2008 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
Liner photographs from the actual session by Francis Wolff
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Originally issued in 1977 on Blue Note BNLA 453

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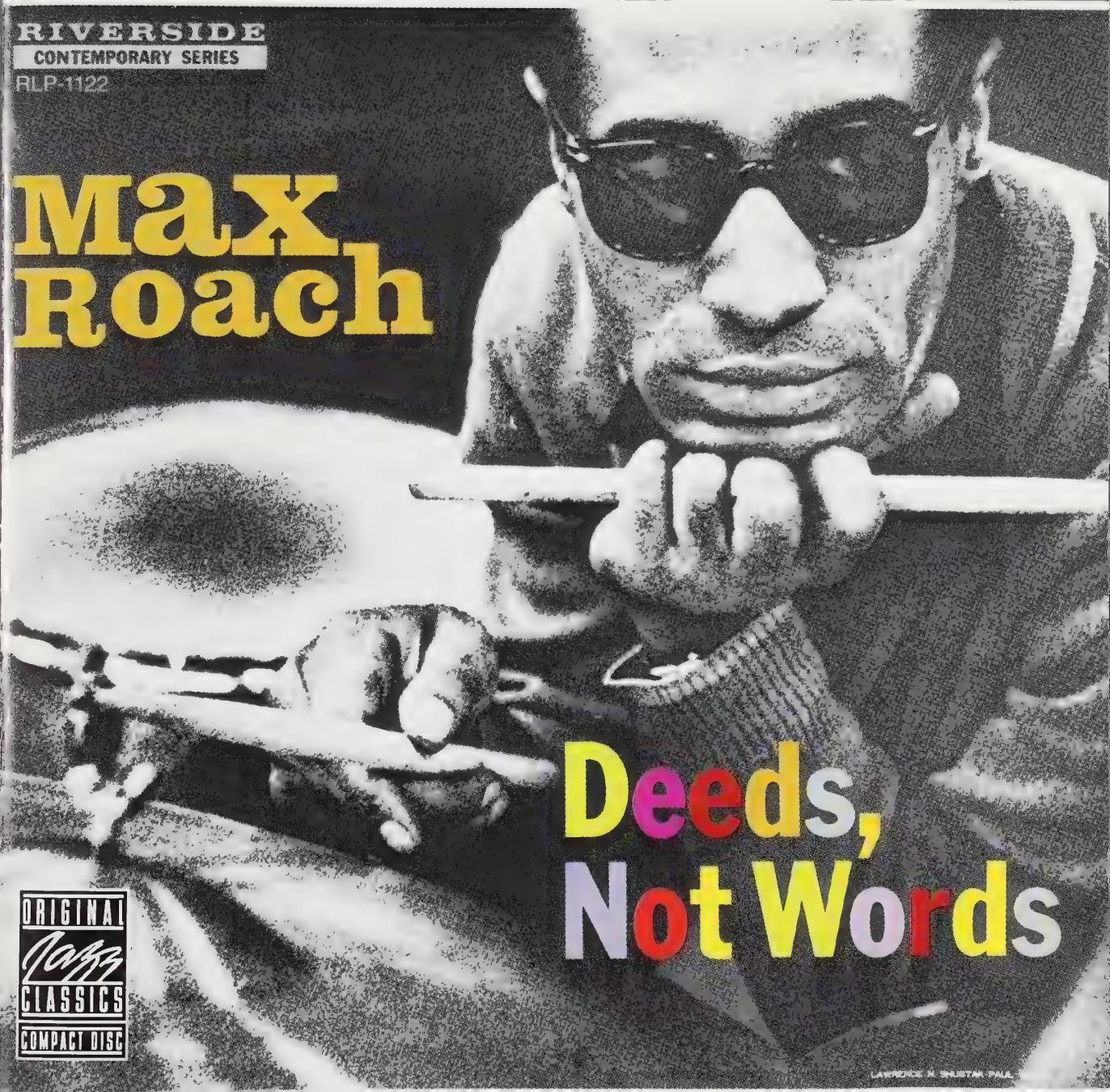
Music from EMI
SAM RIVERS: DIMENSIONS AND EXTENSIONS
Blue Note Records: RVG Edition
50999 2 15364 2 7


RIVERSIDE
CONTEMPORARY SERIES
RLP-1122
Max Roach
Deeds, Not Words
ORIGINAL Jazz CLASSICS
COMPACT DISC

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RIVERSIDE®

OJCCD-304-2
(RLP-1122)

MAX ROACH
DEEDS, NOT WORDS

1. YOU STEPPED OUT OF A DREAM 7:46
2. FILIDÉ 7:06
3. IT'S YOU OR NO ONE 4:14
4. JODIE'S CHA-CHA 4:56
5. DEEDS, NOT WORDS 4:34

ORIGINAL JAZZ CLASSICS®

RIVERSIDE®
COMPACT disc
DIGITAL AUDIO
OJCCD-304-2
(RLP-1122)
AAD

6. LARRY LARUE 5:13
7. CONVERSATION 3:48
*† 8. THERE WILL NEVER BE ANOTHER YOU 5:50

*Additional track not on original LP release.
† mono

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DEEDS, NOT WORDS
MAX ROACH

1. YOU STEPPED OUT OF A DREAM 7:46
2. FILIDÉ 7:06
3. IT'S YOU OR NO ONE 4:14
4. JODIE'S CHA-CHA 4:56
5. DEEDS, NOT WORDS 4:34
6. LARRY-LARUE 5:13
7. CONVERSATION 3:48
*8. THERE WILL NEVER BE ANOTHER YOU 5:50

*BONUS TRACK

MAX ROACH—drums
RAY DRAPER—tuba
BOOKER LITTLE—trumpet
GEORGE COLEMAN—tenor saxophone
ART DAVIS—bass
OSCAR PETTIFORD—bass (on #8 only)

Produced by ORRIN KEEPNEWS

Recorded in New York; September 4, 1958.

Digital remastering, 1987—Phil De Lancie
(Fantasy Studios, Berkeley)

TOTAL TIME 43:00

Total time has been rounded off to the nearest minute.

Max Roach's only album as a leader for Riverside was recorded late in 1958, with one of his most unusual bands. From 1954, when he began his memorable partnership with Clifford Brown, Roach had worked with two-horn lineups that included Harold Land followed by Sonny Rollins on tenor sax and, after Brown's tragic death, Kenny Dorham on trumpet. This "New Quintet" had an outstanding tenorman in George Coleman, and a youthful trumpeter—Booker Little—who seemed well on his way to the stature of Brown and Dorham until *his* untimely death. In addition, the use of Ray Draper's tuba as either a third horn or third rhythm instrument provided this briefly-existing group with a rare opportunity for variety.

. . . Worth hearing for the exposure it gives to Roach's distinguished drumming.

—Richard B. Hadlock, Down Beat

RIVERSIDE
OJCCD-304-2 (RLP 1122)

AAD
STEREO
[#8 MONO]

0 25218 - 6304 - 2

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RIVERSIDE
OJCCD-304-2 (RLP 1122)
MAX ROACH
DEEDS, NOT WORDS

max roach

members, don't git weary

Recording engineer: Paul Goodman
Cover photo: Chuck Stewart
Cover design: Haig Adishian
Produced by Joel Dorn

Mastering by Gene Paul at DB Plus, NYC
Sonic Solutions engineer: Mark Fellows

Produced for release on KOCH Jazz by Donald Elfman and Naomi Yoshii
Reissue design by Kerin J. Kolonoskie

Special thanks to: William "Red" Carraro, Francis Davis, James Isaacs, Fred Bohn of The Attic Record Store, Inc., Pittsburgh, PA and Jack Woker of Stereo Jack's, Cambridge, MA.

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max roach
members, don't git weary
KOCH JAZZ
HDCD
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max roach • members, don't git weary

HDCD

1. **Abstrutions** (Stanley Cowell)
2. **Libra** (Gary Bartz)
3. **Effi** (Stanley Cowell)
4. **Equipoise** (Stanley Cowell)
5. **Members, Don't Git Weary** (Max Roach)
6. **Absolutions** (Jymie Merritt)

Max Roach, drums; Gary Bartz, alto sax; Charles Tolliver, trumpet; Jymie Merritt, electric bass; Stanley Cowell, piano. On *Members, Don't Git Weary* the vocal is by Andy Bey

Originally released in 1968 as Atlantic SD 1510

KOCH JAZZ

KOC CD 8514

0 99923 85142 4

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KOC-CD-8514
max roach • members, don't git weary
KOCH JAZZ

MINGUS MOVES

Collectables

COL-CD-6363

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CHARLES MINGUS: MINGUS

CANDID CCD 79021

Mingus

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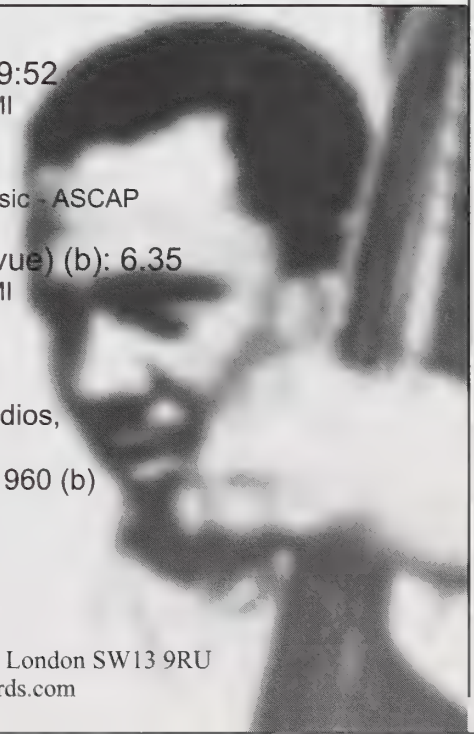
JIMMY KNEPPER • BRITT WOODMAN • ERIC DOLPHY
CHARLES McPHERSON • BOOKER ERVIN
NICO BUNICK • PAUL BLEY • DANNIE RICHMOND



1. M D M (Monk, Duke & Me) (a): 19:52
   Charles Mingus, Jazz Workshop, Inc., BMI
2. STORMY WEATHER (a): 13.25
   Harold Arlen & Dorothy Koehler, Mills Music - ASCAP
3. LOCK 'EM UP (Hellview of Bellevue) (b): 6.35
   Charles Mingus, Jazz Workshop, Inc., BMI

Recorded at Nola Penthouse Sound Studios,
New York City
20th October 1960 (a), 11th November 1960 (b)
Recording Engineer: Bob d'Orleans
Supervision: Nat Hentoff

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CHARLES MINGUS: MINGUS
CANDID CCD 79021

SMOKESTACK
ANDREW HILL
RICHARD DAVIS
EDDIE KHAN
ROY HAYNES
37777 BLUE NOTE

ANDREW HILL

SMOKE STACK

Produced by Alfred Lion

Originally recorded on December 13, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs from the rehearsal for this session by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland for thebolanddesignco.com

Tracks 1–7 originally issued in 1966 as BST 84160

Tracks 8–11 originally issued in 1995 on the CD version of this album

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0946 3 37777 2 9

BLUE NOTE

SMOKE STACK

ANDREW HILL

1 SMOKE STACK
2 THE DAY AFTER
3 [illegible]
4 ODE TO JON
5 NOT SO
6 [illegible]
7 3D PIER AVENUE
8 SMOKE STACK (ALT TK)
9 THE DAY AFTER (ALT TK)
10 ODE TO JON (ALT TK)
11 NOT SO (ALT TK)

[illegible] part of original LP

Produced by Alfred Lion
Remastered in 2004 by Rudy Van Gelder
Re-issue produced by Michael Cuscuna

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THE RUDY VAN GELDER EDITION

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

0 946 3 37777 2 9

SMOKE STACK
ANDREW HILL

ANDREW HILL, piano; RICHARD DAVIS, EDDIE KHAN, basses; ROY HAYNES, drums.

1 **SMOKE STACK 4:58**
2 **THE DAY AFTER 5:05**
3 **WAILING WAIL 5:43**
4 **ODE TO VON 4:27**
5 **NOT SO 6:22**
6 **VERNE 5:46**
7 **30 PIER AVENUE 7:05**
8 **SMOKE STACK 4:17***
(ALTERNATE TAKE)
9 **THE DAY AFTER 4:46***
(ALTERNATE TAKE)
10 **ODE TO VON 5:27***
(ALTERNATE TAKE)
11 **NOT SO 6:28***
(ALTERNATE TAKE)

ALL COMPOSITIONS BY ANDREW HILL

* BONUS TRACKS, NOT PART OF ORIGINAL LP

Produced by Alfred Lion

Originally recorded on December 13, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

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ANDREW HILL: SMOKE STACK
Blue Note Records: RVG Edition
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Blue Note Records: RVG Edition
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ANDREW HILL: SMOKE STACK
Music from EMI

JOE HENDERSON

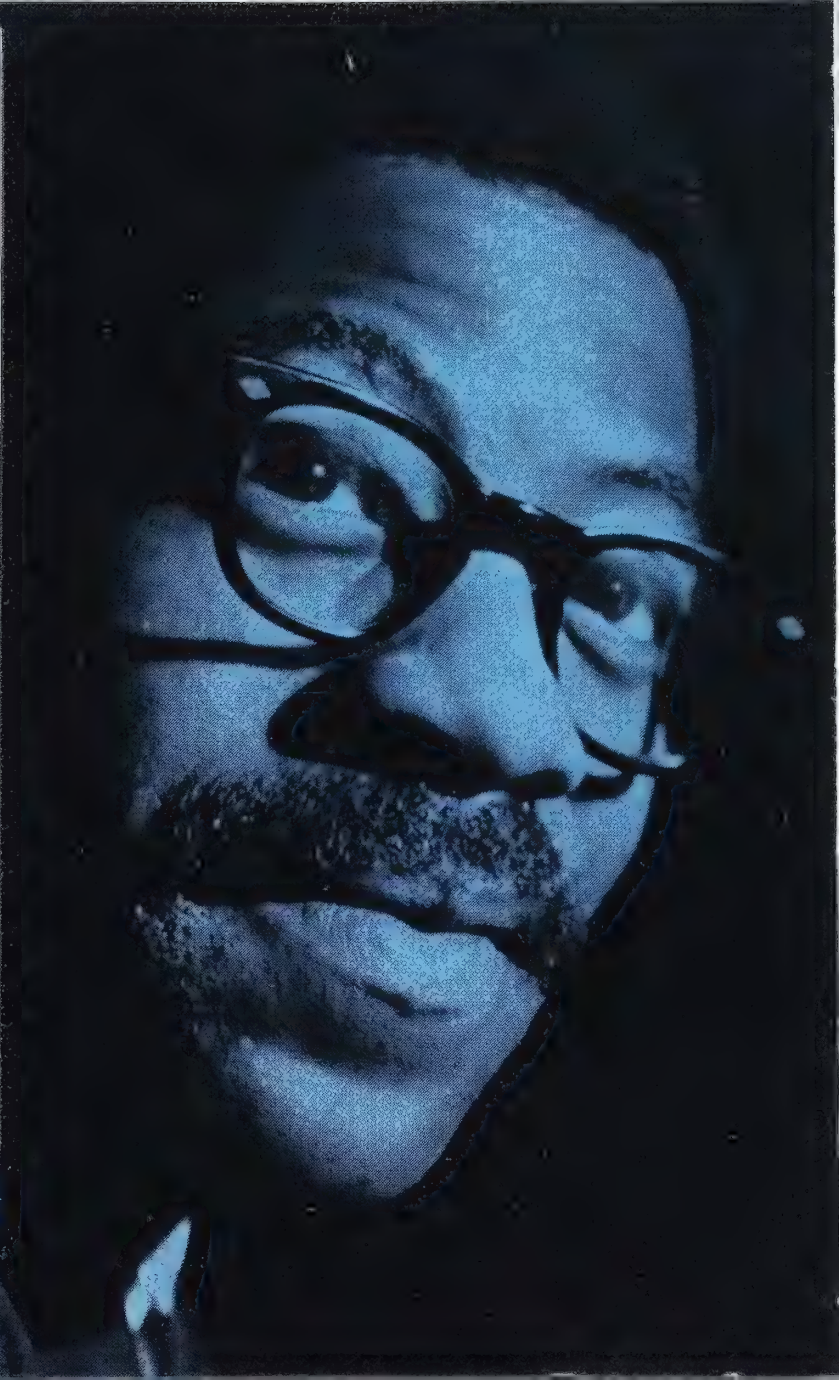
OUR THING

KENNY DORHAM

ANDREW HILL

EDDIE KHAN

PETE LA ROCA



STEREO
THE FINEST IN JAZZ SINCE 1939

84152 BLUE NOTE

OUR THING
JOE HENDERSON

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax; ANDREW HILL, piano;
EDDIE KHAN, bass; PETE LA ROCA, drums.

1. **TEETER TOTTER**
   (Joe Henderson) 8:30
2. **TEETER TOTTER (alternate take)***
   (Joe Henderson) 7:10
3. **PEDRO'S TIME**
   (Kenny Dorham) 10:02
4. **OUR THING**
   (Joe Henderson) 5:35
5. **BACK ROAD**
   (Kenny Dorham) 6:18
6. **ESCAPADE**
   (Kenny Dorham) 8:03

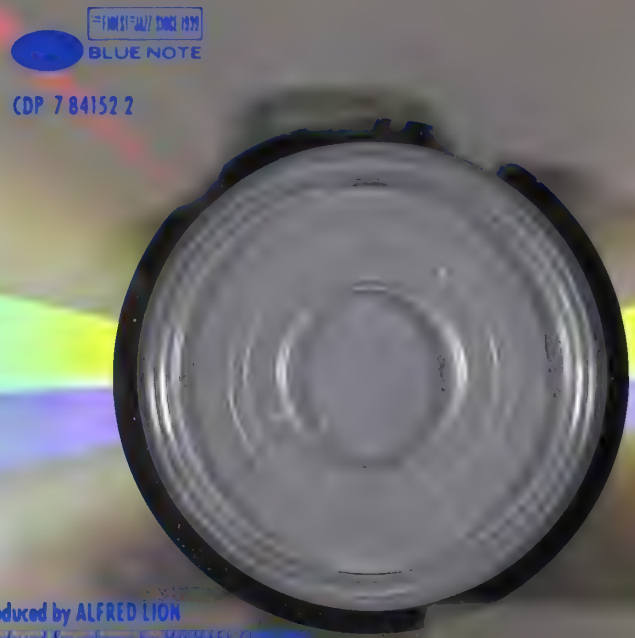
Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
September 9, 1963.
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Previously unissued and does not
appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

PRINTED IN CANADA

JOE HENDERSON

OUR THING



CDP 7 84152 2

1 Teeter Totter
2 Teeter Totter (alternate take)*
3 Pedro's Time
4 Our Thing
5 Back Road
6 Escapade

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
*Previously unissued and does not appear on original configuration

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COMPACT disc DIGITAL AUDIO

BLUE NOTE

BLUE NOTE®

JOE HENDERSON OUR THING

CDP 7 84152 2

OUR THING
JOE HENDERSON

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax;
ANDREW HILL, piano; EDDIE KHAN, bass; PETE LA ROCA, drums.

CDP 7 84152 2

1. **TEETER TOTTER**
   (Joe Henderson) 8:30
2. **TEETER TOTTER (alternate take)***
   (Joe Henderson) 7:10
3. **PEDRO'S TIME**
   (Kenny Dorham) 10:02
4. **OUR THING**
   (Joe Henderson) 5:35
5. **BACK ROAD**
   (Kenny Dorham) 6:18
6. **ESCAPADE**
   (Kenny Dorham) 8:03

Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
September 9, 1963.
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Previously unissued and does not appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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CDP 7 84152 2
JOE HENDERSON OUR THING
BLUE NOTE®

READY FOR FREDDIE

FREDDIE HUBBARD

with wayne shorter

bernard mckinney/mccoy tyner

art davis/elvin jones

STEREO
THE FINEST IN JAZZ SINCE 1939

84037 BLUE NOTE

FREDDIE HUBBARD

READY FOR FREDDIE

Produced by Alfred Lion

Recorded on August 21, 1961 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Originally recorded and remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

#1-5 originally issued as BLP 4085 and BST 84085

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www.bluenote.com

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BLUE NOTE®

READY FOR FREDDIE

FREDDIE HUBBARD

1 ARIETIS
2 WEAVER OF DREAMS
3 MARIE ANTOINETTE
4 BIRDLIKE
5 CRISIS1
6 ARIETIS* (ALT TK)
7 MARIE ANTOINETTE* (ALT TK)

* NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Originally recorded and remastered in 2003 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

COMPACT DIGITAL AUDIO

THE RUDY VAN GELDER EDITION

7243 5 50837 2 8

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243-5-90837-2 8

READY FOR FREDDIE
FREDDIE HUBBARD

FREDDIE HUBBARD, trumpet; BERNARD McKINNEY, euphonium; WAYNE SHORTER, tenor sax;
McCOY TYNER, piano; ART DAVIS, bass; ELVIN JONES, drums.

1 **ARIETIS 6:38**
(FREDDIE HUBBARD)
2 **WEAVER OF DREAMS 6:33**
(V. YOUNG-J. ELLIOTT)
3 **MARIE ANTOINETTE 6:36**
(WAYNE SHORTER)
4 **BIRDLIKE 10:12**
(FREDDIE HUBBARD)
5 **CRISIS 11:31**
(FREDDIE HUBBARD)
6 **ARIETIS* 5:48**
(ALTERNATE TAKE)
(FREDDIE HUBBARD)
7 **MARIE ANTOINETTE* 6:13**
(ALTERNATE TAKE)
(WAYNE SHORTER)

* NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Recorded on November 30, 1962 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Originally recorded and remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff
Liner photographs from the actual session by Francis Wolff
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#1-5 originally issued as BLP 4085 and BST 84085

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Music from EMI
FREDDIE HUBBARD: READY FOR FREDDIE
Blue Note Records: RVG Edition
7243 5 90837 2 8

Verve Records
OSCAR PETERSON
PLAYS PORGY & BESS
1. I Got Plenty o' Nuttin'
2. I Wants to Stay Here
3. Summertime
4. Oh Dey's So Fresh and Fine (Strawberry Woman)
5. Oh Lawd, I'm on My Way
6. It Ain't Necessarily So
7. There's a Boat dat's Leavin' Soon for New York
8. Oh Bess, Oh Where's My Bess?
9. Here Come de Honey Man
10. Bess, You Is My Woman Now
COMPACT disc DIGITAL AUDIO
314 519 807-2
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PRINTED IN USA
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JUDGMENT!

ANDREW HILL

BOBBY HUTCHERSON | RICHARD DAVIS | ELVIN JONES

STEREO

63841 BLUE NOTE

ANDREW HILL

JUDGMENT!

Produced by Alfred Lion

Originally recorded on January 8, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
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Creative direction by Gordon H Jee

Art direction and design by Michael Boland,
for thebolanddesignco.com

Tracks 1–6 originally issued in 1964 as BST 84159

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7243 5 63841 2 5

BLUE NOTE

JUDGMENT!

ANDREW HILL

1 [illegible]
2 [illegible]
3 [illegible]
4 [illegible]
5 JUDGMENT! 6:25
6 RECONCILIATION [illegible]
7 [illegible]

BONUS TRACK NOT PART OF ORIGINAL LP

[illegible]

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7243 5 63841 2 5

COMPACT disc DIGITAL AUDIO

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NOTE

THE RUDY VAN GELDER EDITION

At the session

7243 5 63844 2 5

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 5 63841 2 5

JUDGMENT!
ANDREW HILL

BOBBY HUTCHERSON, vibes; ANDREW HILL, piano; RICHARD DAVIS, bass; ELVIN JONES, drums.

1 **SIETE OCHO 8:56**
2 **FLEA FLOP 7:18**
3 **YOKADA YOKADA 5:16**
4 **ALFRED 7:02**
5 **JUDGMENT 6:53**
6 **RECONCILIATION 7:22**
7 **YOKADA YOKADA 5:12***
(ALTERNATE TAKE)
* BONUS TRACK, NOT PART OF ORIGINAL LP

ALL COMPOSITIONS BY ANDREW HILL.
EMI UNART CATALOG (BMI)

Produced by Alfred Lion

Originally recorded on January 8, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
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Tracks 1–6 originally issued in 1964 as BST 84159

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Music from EMI
ANDREW HILL: JUDGMENT!
Blue Note Records: RVG Edition
7243 5 63841 2 5

LEGENDS OF
ACID JAZZ
RICHARD
GROOVE
HOLMES

PRCD-24187-2

Prestige®

1. Speak Low
(WEILL-NASH) CHAPPELL & CO./HAMPSHIRE HOUSE PUB.-ASCAP • 7:02

2. Blue Moon
(RODGERS-HART) EMI ROBBINS C.A.T.-ASCAP • 5:45

3. I'll Remember April
(RAYE-DE PAUL-JOHNSTON) MCA MUSIC PUB./RYTHOC-ASCAP • 8:15

4. The Walrus
(GEORGE FREEMAN) PRODUCTION GROOVE MUSIC-BMI • 8:20

5. Just Friends
(KLENNER-LEWIS) EMI ROBBINS C.A.T.-ASCAP • 5:35

6. My Scenery
(FREEMAN) PRODUCTION GROOVE-BMI • 4:05

7. That Healin' Feelin'
(LES McCANN) JANA MUSIC-BMI • 8:43

8. See See Rider
(MA RAINEY) MCA-ASCAP • 6:20

9. Irene Court
(BILLY BUTLER) PRESTIGE MUSIC-BMI • 5:42

10. Castle Rock
(DRAKE-SHIRE-SEARS) ARC MUSIC GROUP/VEMAR MUSIC-BMI/LINDABET MUSIC-ASCAP • 5:20

11. Laura
(MERCER-RAKSIN) EMI ROBBINS-ASCAP • 8:15

12. On a Clear Day (You Can See Forever)
(LERNER-LANE) CHAPPELL & CO.-ASCAP • 8:08

RICHARD "GROOVE" HOLMES—ORGAN, WITH
ON #1-6:
GEORGE FREEMAN, EARL MADDOX (3, 5)—GUITARS • BILLY JACKSON—DRUMS
7-12:
RUSTY BRYANT—TENOR AND ALTO (11 ONLY) SAXOPHONES
BILLY BUTLER—GUITAR • HERBIE LOVELLE—DRUMS

LEGENDS OF
Prestige
COMPACT
disc
DIGITAL AUDIO
PRCD-24187-2
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Richard "Groove" Holmes

LEGENDS OF ACID JAZZ • RICHARD "GROOVE" HOLMES

Richard "Groove" Holmes cooks like crazy on the 1968 dates collected here. *The Groover!* is a trio session distinguished by a riproaring "Speak Low," a lovely "Blue Moon," and a warm, humorous reading of "Just Friends" (with guitarist Billy Jackson contributing a deft r&b sensibility). *That Healin' Feelin'* is at least as flashy and perhaps more interesting: the guitarist is the underrecorded Philadelphian Billy Butler, an economical player with an original harmonic sense. The tunes span a leisurely "See See Rider," the vivid "Irene Court," and a relaxed "Laura," featuring luminous Butler guitar and a knockout alto solo by bluesy Columbus saxman Rusty Bryant. This solid mainstream collection never fails to swing. It highlights a singular musician, an organist who actually began on organ, in unusually sympathetic company.

Speak Low	7:02
Blue Moon	5:05
I'll Remember April	6:15
The Walrus	8:20
Just Friends	5:35
My Scenery	4:05
That Healin' Feelin'	8:43
See See Rider	6:20
Irene Court	4:42
Castle Rock	5:20
Laura	8:15
On a Clear Day (You Can See Forever)	8:08

RICHARD "GROOVE" HOLMES
WITH
GEORGE FREEMAN, EARL MADDOX, BILLY JACKSON,
RUSTY BRYANT, BILLY BUTLER, HERBIE LOVELLE

SUPERVISION—CAL LAMPLEY (1-6), BOB PORTER (7-12)

RECORDED AT ENGLEWOOD CLIFFS, NJ: FEBRUARY 14, 1968 (1-6) AND AUGUST 26, 1968 (OTHER SELECTIONS)

RECORDING ENGINEER—RUDY VAN GELDER

REMASTERING, 1997—KIRK FELTON (FANTASY STUDIOS, BERKELEY)

1-6 ORIGINALLY RELEASED AS *THE GROOVER!* (PRESTIGE 7570); 7-12 AS *THAT HEALIN' FEELIN'* (PRESTIGE 760).

TOTAL TIME 78:43

PRESTIGE
PRCD-24187-2

LEGENDS OF ACID JAZZ • RICHARD "GROOVE" HOLMES

0 25218-5187-2 7

Prestige®

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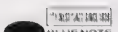
COMPACT disc DIGITAL AUDIO

STEREO
AAD



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JACKIE McLEAN

VERTIGO

1. MARNEY
2. DUSTY FOOT
3. VERTIGO
4. CHEERS
5. YAMS
6. THE THREE MINORS *
7. BLUES IN A JIFF *
8. BLUES FOR JACKIE *
9. MARILYN'S DILEMMA *
10. IDDY BITTY *
11. THE WAY I FEEL *

*Bonus tracks

Original sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

COMPACT DISC DIGITAL AUDIO

SBM Super Bit Mapping

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BLUE NOTE®

BLUE NOTE

connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 22669

VERTIGO

JACKIE McLEAN

DONALD BYRD, trumpet; JACKIE McLEAN, alto saxophone;
HERBIE HANCOCK, piano; BUTCH WARREN, bass; TONY WILLIAMS, drums.

* KENNY DORHAM, trumpet; JACKIE McLEAN, alto saxophone;
SONNY CLARK, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **MARNEY (6:13)**
   (Donald Byrd)
2. **DUSTY FOOT (6:52)**
   (Donald Byrd)
3. **VERTIGO (8:15)**
   (Jackie McLean)
4. **CHEERS (4:51)**
   (Jackie McLean)
5. **YAMS (7:57)**
   (Herbie Hancock)
6. **THE THREE MINORS * (6:01)**
   (Jackie McLean)
7. **BLUES IN A JIFF * (7:07)**
   (Sonny Clark)
8. **BLUES FOR JACKIE * (7:48)**
   (Kenny Dorham)
9. **MARILYN'S DILEMMA * (4:58)**
   (Billy Higgins)
10. **IDDY BITTY * (8:13)**
    (Jackie McLean)
11. **THE WAY I FEEL * (7:05)**
    (Butch Warren)

*Bonus tracks

Original sessions produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on February 11, 1963 (#1-5) and June 14, 1962 (#6-11)
Transferred using 24-bit resolution and mastered by RON McMASTER
Cover and liner photographs by FRANCIS WOLFF © Mosaic Images
Cover by PATRICK ROQUES

#1-5 originally in 1981 as Blue Note LT 1085. #6-11 originally scheduled for release as Blue Note BST 84116 first issued as Blue Note (J) LNJ 80118.

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SBM Super Bit Mapping

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JACKIE McLEAN-VERTIGO
7243 5 22669 2 0

CDP 7243 8 32087 2 2

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connoisseur cd series
RARE PHOTOGRAPHS

blue note records

SBM™ Super Bit Mapping

LIMITED EDITION

jackie mclean destination out

RARE PHOTOGRAPHS

ornette coleman:
the empty foxhole [28982]

andrew hill:
judgment [28981]

bobby hutcherson:
components [29027]

freddie redd:
the connection [89392]

wayne shorter:
the all seeing eye [29100]

baby face willette:
stop and listen [28998]

tina brooks:
true blue [28975]

don cherry:
symphony for improvisers [28976]

kenny dorham:
whistle stop [28978]

johnny griffin:
the congregation [89383]

clifford jordan & john gilmore:
blowing in from chicago [28977]

j. r. monterose:
j. r. monterose [29102]

jackie mclean:
destination out [32087]

grant green:
green street [32088]

lee morgan:
leeway [32089]

ike quebec:
heavy soul [32090]

pete la roca:
basra [32091]

grachan moncur III:
some other stuff [32092]

dizzy reece:
blues in trinity [32093]

freddie hubbard:
ready for freddie [32094]

lou donaldson:
sunny side up [32095]

wayne shorter:
schizophrenia [32096]

andrew hill:
smokestack [32097]

walter davis:
davis cup [32098]

CDP 7243 8 32087 2 2 JACKIE McLEAN DESTINATION OUT BLUE NOTE®

STEREO

DESTINATION OUT

JACKIE McLEAN

GRACHAN MONCUR III, trombone; JACKIE McLEAN, alto sax;
BOBBY HUTCHERSON, vibes;
LARRY RIDLEY, bass; ROY HAYNES, drums.

1. LOVE AND HATE (8:25)
(Grachan Moncur III) Gramon Publ. Co.—BMI

2. ESOTERIC (9:02)
(Grachan Moncur III) Gramon Publ. Co.—BMI

3. KAHLIL THE PROPHET (10:23)
(Jackie McLean) Groove Music Co.—BMI

4. RIFF RAFF (7:07)
(Grachan Moncur III) Gramon Publ. Co.—BMI

Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on September 20, 1963
Originally issued as Blue Note BST-84165
Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Photos by FRANCIS WOLFF © Mosaic Images
Cover Design by LARRY MILLER
Reissue Design by PATRICK ROQUES
Recording by RUDY VAN GELDER
Mastering by LARRY WALSH

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

COMPACT disc DIGITAL AUDIO

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CDP 7243 8 32087 2 2 JACKIE McLEAN DESTINATION OUT BLUE NOTE®

Jack McDuff
The Soulful Drums
Joe Dukes
George Benson
Red Holloway

1. **Soulful Drums**
(McDuff-Thomas) Prestige-BMI • 6:02

2. **Two Bass Hit**
(Gillespie-Lewis) Consolidated Music/
MJQ Music-ASCAP • 7:10

3. **Greasy Drums**
(McDuff-Dukes) Growl Music-BMI • 5:36

4. **Moohah the D.J.**
(McDuff-Dukes) Growl-BMI • 7:25

5. **Moanin' Bench**
(McDuff-Dukes) Growl-BMI • 3:00

6. **My Three Sons**
(McDuff-Dukes) Growl-BMI • 5:37

7. **Hot Barbeque**
(Jack McDuff)
Pamelarosa Music-ASCAP • 2:56

8. **The Party's Over**
(Comden-Green-Styne)
Chappell & Co.-ASCAP • 6:46

9. **Briar Patch**
(McDuff) Pamelarosa-ASCAP • 2:51

10. **Hippy Dip**
(McDuff) Pamelarosa-ASCAP • 6:24

11. **601½ North Poplar**
(McDuff) Growl-BMI • 4:12

12. **Cry Me a River**
(Arthur Hamilton)
Warner-Chappell Music-ASCAP • 4:47

13. **The Three Day Thang**
(McDuff) Growl-BMI • 3:37

14. **Redwood City**
(George Benson)
Screen Gems-EMI Music-ASCAP • 5:00

Jack McDuff—organ

Red Holloway—tenor and alto saxophones

George Benson—guitar

Joe Dukes—drums

On "Redwood City" only:
The Nomos

Jack McDuff—organ

Red Holloway—tenor saxophone

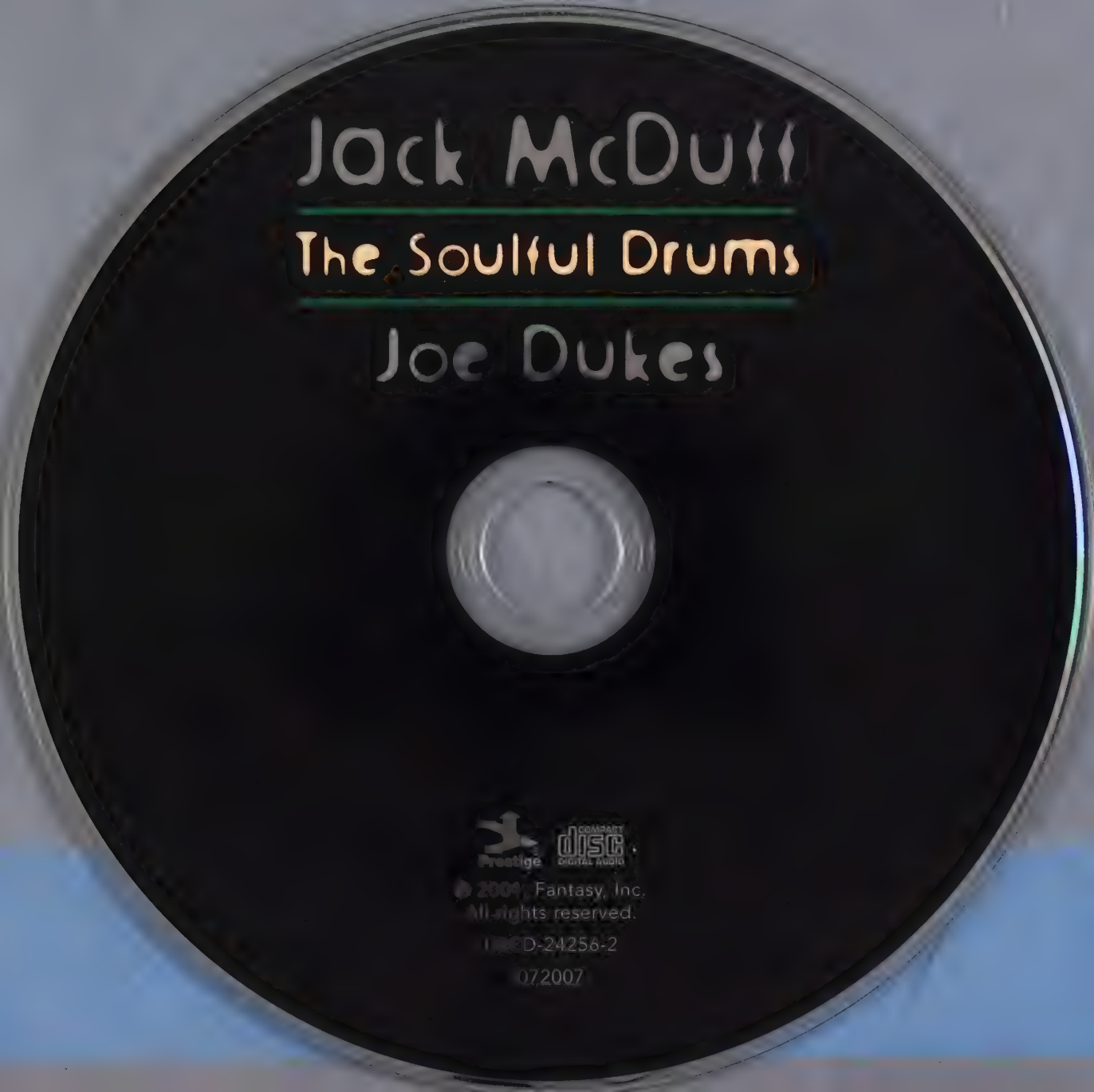
Alvin "Red" Tyler—baritone saxophone

George Benson—guitar

Tommy Shelvin—Fender bass

Joe Dukes—drums

PRCD-24256-2


Jack McDuff
The Soulful Drums
Joe Dukes
Prestige
COMPACT disc DIGITAL AUDIO
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D-24256-2
072007

Jack McDuff — The Soulful Drums

PRESTIGE PRCD-24256-2

1. Soulful Drums 6:02
2. Two Bass Hit 7:10
3. Greasy Drums 5:36
4. Mooh'ah the D.J. 7:25
5. Moanin' Bench 3:00
6. My Three Sons 5:37
7. Hot Barbeque 2:56
8. The Party's Over 6:46
9. Briar Patch 2:51
10. Hippy Dip 6:24
11. 601½ North Poplar 4:12
12. Cry Me a River 4:47
13. The Three Day Thang 3:37
14. Redwood City 5:00

Jack McDuff—organ
with
George Benson, Joe Dukes, Red Holloway, Tommy Shelvin, Alvin "Red" Tyler

Original sessions produced by Lew Futterman (#1-6), Peter Paul (#7-13); unknown producer (#14).

Recorded by Rudy Van Gelder in Englewood Cliffs, NJ on May 14, 1964 (#1-6); October 19, 1965 (#7-13). #14 recorded in Los Angeles; February 6-7, 1964.

Remastering, 2001—Kirk Felton (Fantasy Studios, Berkeley)

#1-6 originally released as *The Soulful Drums of Joe Dukes with The Brother Jack McDuff Quartet* (Prestige 7324); #7-13 as *Brother Jack McDuff: Hot Barbecue* (Prestige 7422); #14 on *The Soul/Jazz Giants* (Prestige 7791) and subsequently on *Brother Red* (PRCD-24141-2).

TOTAL TIME 72:25/AAD/STEREO (except #14 mono)

The Soulful Drums is both a showcase for one of the all-time most exciting organ groups and a dual memorial tribute to that group's leader, Jack McDuff, and their highly underrated drummer, Joe Dukes. Organist McDuff (born Eugene McDuffy) died, at 74, in January 2001, a few months before this disc was released; drummer Dukes (1935-1994) was the nominal leader on the date that produced *The Soulful Drums of Joe Dukes*, while *Hot Barbeque* was issued under McDuff's name. With saxophonist Red Holloway and the prodigious guitarist George Benson (in his early twenties at the time of these crackling performances), they formed the finest of all of McDuff's working bands. Driven by Dukes's propulsive time and patented tom-tom bombardments, the McDuff quartet's mix of jazz, blues, and boogaloos was, from 1962 to 1965 (the year the LP *Hot Barbeque* was made), a big winner. The quartet also formed the nucleus of the Nomos, whose rocking shuffle "Redwood City" completes this exemplary set.

COMPACT disc DIGITAL AUDIO Prestige

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PRESTIGE PRCD-24256-2
Jack McDuff — The Soulful Drums

STEREO
THE FINEST IN JAZZ SINCE 1939

42303 BLUE NOTE

JACKIE'S BAG

JACKIE McLEAN

with Donald Byrd- Sonny Clark
Paul Chambers- Philly Joe Jones

Blue Mitchell- Tina Brooks
Kenny Drew- Paul Chambers
and ~~Art Taylor~~ Art Taylor

JACKIE McLEAN

JACKIE'S BAG

Produced by Alfred Lion

* Recorded on January 18, 1959 at the Van Gelder Studio, Hackensack, New Jersey

** Recorded on September 1, 1960 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Originally recorded and remastered in 2002 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover design: Reid Miles

Liner photographs from the actual session by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, The Boland Design Company, NYC

#1-6 originally issued as Blue Note BLP 4051 and BST 84051

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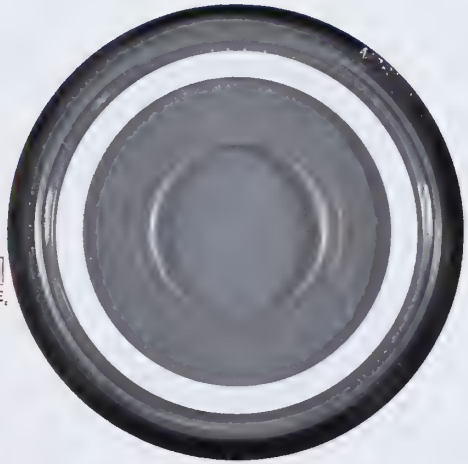
JACKIE'S BAG

JACKIE McLEAN



1 QUADRANGLE
2 BLUES INN
3 FIDEL
4 APPOINTMENT IN GHANA
5 A BALLAD FOR DOL
6 ISLE OF JAVA
7 STREET SINGER †
8 MELONAE'S DANCE †
9 MEDINA †

† NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Originally recorded and remastered in 2002 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

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THE RUDY VAN GELDER EDITION

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Blue Note Records: RVG Edition

JACKIE McLEAN: JACKIE'S BAG

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

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JACKIE'S BAG
JACKIE McLEAN

* DONALD BYRD, trumpet; JACKIE McLEAN, alto sax; SONNY CLARK, piano; PAUL CHAMBERS, bass; PHILLY JOE JONES, drums.

** BLUE MITCHELL, trumpet; JACKIE McLEAN, alto sax; TINA BROOKS, tenor sax; KENNY DREW, piano; PAUL CHAMBERS, bass; ART TAYLOR, drums.

1 **QUADRANGLE * 4:42**
(JACKIE McLEAN)
2 **BLUES INN * 9:05**
(JACKIE McLEAN)
3 **FIDEL * 7:08**
(JACKIE McLEAN)
4 **APPOINTMENT IN GHANA ** 6:57**
(JACKIE McLEAN)
5 **A BALLAD FOR DOLL ** 3:16**
(JACKIE McLEAN)
6 **ISLE OF JAVA ** 7:27**
(TINA BROOKS)
7 **STREET SINGER **+ 10:15**
(TINA BROOKS)
8 **MELONAE'S DANCE **+ 6:46**
(JACKIE McLEAN)
9 **MEDINA **+ 6:44**
(TINA BROOKS)
\+ NOT PART OF ORIGINAL LP

Produced by Alfred Lion
* Recorded on January 18, 1959 at the Van Gelder Studio, Hackensack, New Jersey
** Recorded on September 1, 1960 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Originally recorded and remastered in 2002 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna
Cover design: Reid Miles
Liner photographs from the actual session by Francis Wolff
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#1-6 originally issued as Blue Note BLP 4051 and BST 84051

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Blue Note Records: RVG Edition

JACKIE McLEAN: JACKIE'S BAG

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I TALK WITH THE
SPIRITS
roland kirk

ROLAND KIRK

PETITE FLEUR

MOOD RECORDS

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MOON
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STEREO
Made in Italy
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ROLAND KIRK
PETITE FLEUR
1 THEME (R. Kirk) (1'50") - BAG'S GROOVE (M. Jackson) (7'18") - MY CHERIE AMOUR (Wonder/Cosby/Moy) (4'49")
2 PETITE FLEUR (S. Bechet) (3'31") - WHEN THE SAINTS GO MARCHING IN (Traditional) (4'47")
3 UNIDENTIFIED TITLE (R. Kirk) (4'30") - SWEET FIRE (R. Kirk) (17'21")
4 CLOSING THEME (R. Kirk) (1'37")

ROLAND KIRK • PETITE FLEUR

1. THEME/BAG'S GROOVE/MY CHERIE AMOUR
2. PETITE FLEUR/WHEN THE SAINTS GO MARCHING IN
3. UNIDENTIFIEDTITLE/SWEET FIRE
4. CLOSING THEME

MUSICIANS

RAHSAAN ROLAND KIRK -
Flute, Clarinet, Tenor Sax, manzello, stritch, misc. instr. & vocal

RON BURTON - Piano
VERNON MARTIN - Bass
JEROME COOPER - Drums
JOE HABAO TEXIDOR - Percussion

Recorded at "Mozartsaal der Liederhalle" in Stuttgart, February 26, 1970.

Remastered by Raffaele Barretta

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ROLAND KIRK • PETITE FLEUR

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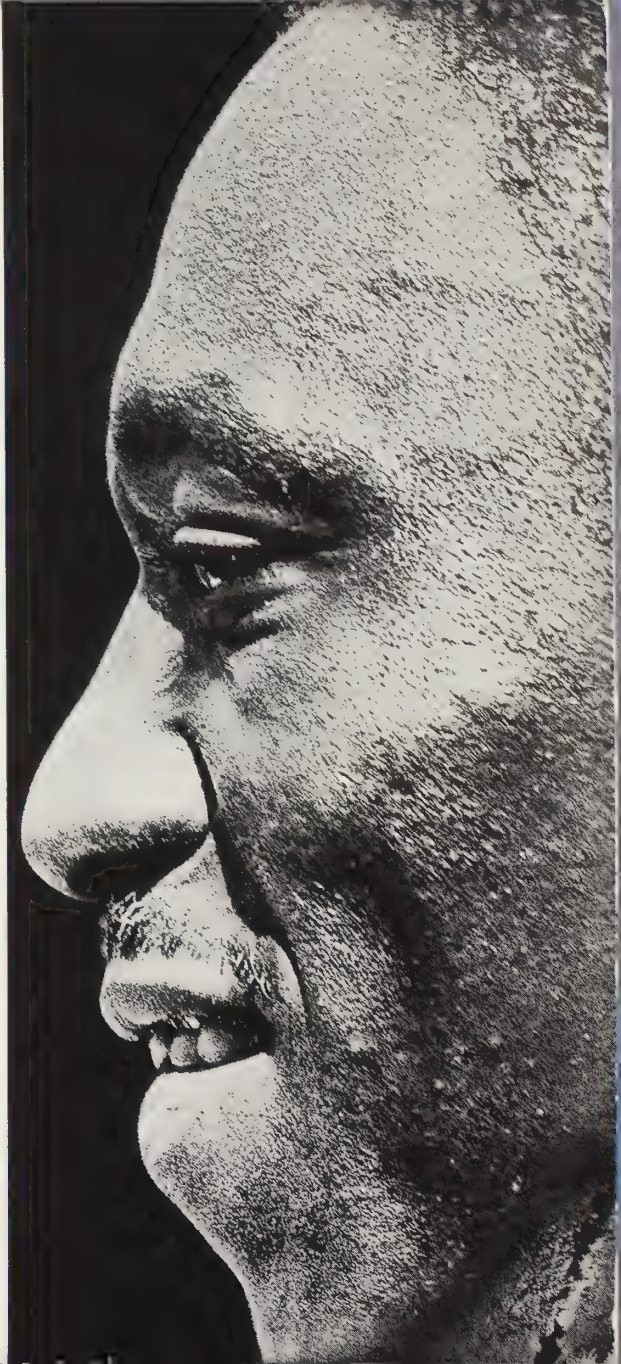
STEREO
THE FINEST IN JAZZ SINCE 1939

84055 BLUE NOTE/VOLUME 2

meet you at the jazz corner of the world

art blakey & the jazz messengers



STEREO

Blue Note **ST-84055**
Vol. 2

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY AND THE JAZZ MESSENGERS

LEE MORGAN, trumpet; WAYNE SHORTER, tenor sax; BOBBY TIMMONS, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

BST 84054, Vol. 1 THE OPENER — WHAT KNOW — THE THEME — 'ROUND ABOUT MIDNIGHT —THE BREEZE AND I
BST 84055, Vol. 2 HIGH MODES — NIGHT WATCH — THE THINGS I LOVE — THE SUMMIT — THE THEME

IN an interview with Barbara Gardner in *Down Beat* Bobby Timmons was quoted as saying of the Jazz Messengers: "There is really no other group to go to from here. I couldn't find anything in any other group that I can't find here."

One can well understand his attitude, with these latest sides as evidence. Blakey's brand of music, in the past five years, has come to symbolize an entire jazz school, one that might most appropriately be described as the Blue Note School of Jazz. Critics may disagree about a definition of Chicago or New Orleans or West Coast jazz, but the Blue Note School in general, and Art Blakey in particular, have come to represent a phase that has branched out internationally as a major trend. Not since the days of Commodore's association with Dixieland, almost a quarter of a century ago, has any one record label been so firmly identified with the consistently successful production of records in a particular groove.

Out of Blakey and Blue Note came the "hard bop" tendency; out of the Messengers came the Horace Silver group, and out of Silver came the whole groove-funk-soul society, with charters all over the U.S. and applicants throughout the world. You can trace the whole story back to February 19, 1954, the date the memorable *Night at Birdland* sets were recorded, with Art's group featuring Clifford Brown (BLP 1521 and 1522). The Messengers worked their first gig as an organized unit just a year later — fittingly, at a night club called the Blue Note, in Philadelphia. With Kenny Dorham, Hank Mobley, Horace Silver and Doug Watkins, the quintet played two definitive sets at the Cafe Bohemia (BLP 1507 and 1508) taped in November, 1955, as well as a pair of earlier sessions in November 1954 and February 1955 released on BLP 1518

Important factors in later editions of the Messengers were the buoyant contributions of Lou Donaldson, and the influential roles, both as composers and instrumentalists, of Bobby Timmons (whose *Moanin'* was first heard with this combo on BLP 4003) and Benny Golson, whose *Blues March* and *Drum Thunder Suite* were a part of the same LP

That all these ramifications have grown in and around the Blakey-Blue Note alliance has been meaningful in terms of the Messengers' acceptance. Little by little, the more cautious and anemic brands of modern improvisation have been shunted aside and a greater place has been opened up for the brand of message transmitted by Art's consistently aggressive sidemen. The acceptance of the Quintet on foreign tours has been particularly impressive. As these words were written Art and his men had just returned from another triumphal tour of the European Continent, were working a week at the Zebra Lounge in Los Angeles, and were ready to take off a couple of days later for what promised to be a precedent-setting tour in a four-city Japanese jazz festival.

Before much time had elapsed after the Japanese jaunt, it seemed probable that Art would make jazz history by taking the first real modern jazz combo to Soviet Russia. Negotiations had begun and Art was proud and flattered at the prospect of breaking the ice

But whether they are taking their message by special delivery to Moscow, Tokyo or their own home ground, the constituents never seem more at home, or musically more at ease, then when they are playing at the Jazz Corner of the World. It is an invigorating experience to find them, on these sides, at that renowned location and at the top of their zestfully confident musical form.

Volume 1

The first sounds heard, fittingly, are the ringing tones of William Clayton Marquette, the former band vocalist from Montgomery, Alabama, who for more than a decade has served as master of ceremonies at the Jazz Corner of the World. After his individual introductions have been climaxed with a tribute to "that talented master-showman Art Blakey," the Zildjian rings through into *The Opener*. Hank Mobley's tune, one of three he wrote for the occasion, is a unison line, the main phrase moving generally downward, the release curving upward and leaving an unexpected gap that's filled in by Timmons. Wayne's solo demonstrates how ideally his muscular, declamatory style fits this group Though there's some evidence of Rollins-like phrasing around the second eight of his second chorus, he is fast developing as a stylist in his own right. Lee Morgan shows how far he has progressed on two levels — technique and ideas — and Timmons shows an ingenious manner of breaking up his eighth-note stretches with triplets and other rhythmic devices that lend variety to his solos. A fiery excursion by Art precedes the closing theme

What Know, Lee Morgan's original, marks one of those increasingly prevalent uses of a compelling melodic device — the pick-up phrase that's longer than what it leads into. Here we have a theme built mainly around phrases that open with a three or four note pick-up, lasting generally for 2½ beats, and close with two notes on the first beat of the following measure. It's an attractive effect, used here most engagingly in the minor mode. Timmons' chorded passage stands out in a series of brilliant solos. The side closes with a flash of the theme, long enough to afford a solo glimpse of Timmons and Pee-Wee's disclosure that we have been listening to the Soul Brothers

'Round About Midnight is preceded by Art's announcement. A drum roll and a repeated misterioso chord, followed by a trumpet extension of what was originally conceived as a coda to the tune, all are heard before the melody itself enters. Lee's sinuous variations of the melody, Art's shifting accents, Shorter's passionate declamation of the release are features of a fine opening chorus, but the best is yet to come Shorter and Timmons instill vigorous new life into the much-played Thelonious Monk standard and Morgan takes over the spotlight again, leading the closing ensemble into a long and unpredictable cadenza that adds a new dimension to the usual routine on this number.

The Breeze and I, a Lecuona standard that I've heard Art use to dramatic effect both in night club and concert work, is outlined thematically by Shorter for 16 bars. After Morgan has rounded out the first exposition, Wayne begins the blowing, showing a combination of the firm beat, great harmonic sense and big, uninhibited sound that were revealed as his outstanding characteristics soon after he landed on the name-jazz scene less than two years ago. The cohesive work of the rhythm section, both in the regular choruses and the interludes and opening and close, remind the listener how valuable Jymie Merritt, Timmons and Blakey are as a unit, even while one's ears are inclined to concentrate on the more directly attention-getting quality of the horns' solos. Lee Morgan, incidentally, shows astonishing technique as well as a magnificent flow of ideas on this track. I was impressed by the pretty and unspectacular ending with which the *Breeze* sighs its way out

Volume 2

After a little noodling by Timmons, Pee-Wee brings on the band and Art announces Hank Mobley's *High Modes*. Art's use of mallets, and Jymie Merritt's of a bass figure in unison with Timmons' left hand, set the pace for a blues-oriented theme outlined with Lee Morgan in a mute and the general mood somewhat subdued. Wayne Shorter strikes a plaintive note with a solo that makes frequent use of long-held sixths, minor sevenths and fourths against a minor chord. It's about as soulful a performance as you'll hear in this entire series by a group in which soul is at all times a pervasive element. Lee in his muted moments tends to remind one more of his ex-boss Gillespie than of more recent influences. Timmons plays in a manner that recalls his statement to Barbara Gardner: "Soul is an innate thing in people. Some people do have it, and some don't. You can't just snatch it and throw it around like it's nothing." Bobby also observed: "You can't just decide to be soulful. If you have soul . . . it will be there. And if the person listening has soul, he'll recognize it." (So dig.)

Ex-Messenger Mobley is again represented as composer on the next item, *Night Watch*. Introduced with a smooth Latin rhythm undercurrent, it's another minor piece in which Art's ingenious underpinnings accentuate the charm of the theme. (Listen to his work on the opening chorus *without* paying attention to the melody—it's a gem in itself.) Jymie Merritt's support is again conspicuous at this moderate-to-bright tempo. Wayne wails, almost literally, with a sometimes sobbing quality, before a brief ensemble interlude leads into one of Lee's more restrained ventures in which the lower register of the horn often attracts him Timmons' comping is notable during the latter passages of this solo; then Bobby gets the nod and cooks flowingly in a solo that's remarkable for its rhythmic variety.

The second side is introduced by Art. *These Are The Things I Love* is played here at about twice the customary ballad tempo and mainly in unison by Lee and Wayne. The latter then takes off, with the whole rhythm section offering a steady four for his first 16 bars, in contrast with the normal comping to which Bobby then returns. Shorter explores the lower reaches of his horn in a series of jagged, plunging phrases during a generally incisive solo. Notice how Timmons imparts a three-feel to the release of the closing chorus, though actually the rhythm section never departs from the basic four, except for the very last couple of bars

The Summit was composed by Wayne Shorter. A Messenger since August of 1959, he has been to Europe twice with the group and impressed the remarkably hip audiences there, who dug his talent despite his complete lack of name value. In *The Summit*, which he describes as "a little different—but not *too different*," he has tried, he says, to instill in the music something of the feeling that "the people's minds must be jarred out of complacency, and maybe some sort of real world meeting, a genuine summit, will eventually come about among the leading statesmen." One can only wish that the meeting of the minds among politicians at a summit convention could be as close and cohesive as that found among the five musicians in this performance. From Art's opening salvo through the gutty statement of the theme to the fire-breathing solos of Shorter, Morgan, Timmons and Blakey, and the bravura ending, this summit meeting is the kind that only artists of global caliber could convoke.

LEONARD FEATHER
(Author of *The New Encyclopedia of Jazz*)

Alfred Lion of Blue Note extends special thanks to Oscar Goodstein, the club's manager, whose genial cooperation again made this recording session possible.

Lee Morgan and Wayne Shorter perform by courtesy of Vee-Jay Records, Bobby Timmons performs by courtesy of Riverside Records.

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Recording by RUDY VAN GELDER

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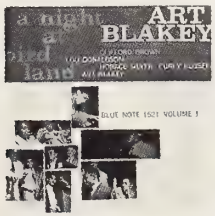

At Birdland — BLP 1521/22

Moanin' — BLP 4003

At The Jazz Corner Of The World — BLP 4015/16

The Big Beat — BLP 4029

A Night In Tunisia — BLP 4049

TOSHIBA-EMI LIMITED MADE IN JAPAN ℗ TOCJ-9211

MEET YOU AT THE JAZZ CORNER OF THE WORLD VOLUME 2

ART BLAKEY AND THE JAZZ MESSENGERS

BLUE NOTE

STEREO
TOCJ-9211
BNST-84055

R.V.G.

1. Announcement by Pee Wee Marquette and Art Blakey
2. HIGH MODES
3. NIGHT WATCH
4. THE THINGS I LOVE
5. THE SUMMIT
6. THE THEME

digitally remastered by
Rudy Van Gelder

limited edition

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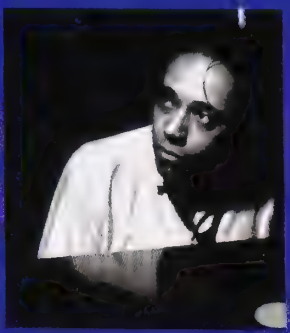

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BLUE NOTE YEARS

BLUE NOTE BEST 7

CD1 ART BLAKEY

01 Moanin' 02 Split Kick 03 Dat Dere 04 Blues March 05 Mosaic 06 Moon River 07 Minor's Holiday 08 Hipsippy Blues 09 A Night in Tunisia

CD2 JOHN COLTRANE

01 Blue Train 02 Blue Train (alt. take) 03 Sonny's Crib 04 Moment's Notice 05 We Six 06 Speak Low 07 I'm Old Fashioned 08 Smoke Stack

CD3 MILES DAVIS

01 Dear Old Stockholm 02 Love for Sale 03 Tempus Fugit 04 Yesterdays 05 Autumn Leaves 06 Weirdo 07 I Waited for You 08 Somethin' Else 09 How Deep Is the Ocean 10 C.T.A. 11 Kelo 12 Well You Needn't 13 Enigma 14 Wouldn't You 15 It Never Entered My Mind

CD4 DEXTER GORDON

01 Manha de Carnaval 02 Love for Sale 03 Don't Explain 04 Broadway 05 Willow Weep for Me 06 Smile 07 You've Changed 08 Soy Califa 09 I'm a Fool to Want You 10 Cheese Cake 11 Darn That Dream

CD5 HERBIE HANCOCK

01 Watermelon Man 02 The Pleasure Is Mine 03 Jack Rabbit 04 One Finger Snap 05 Cantaloupe Island 06 Maiden Voyage 07 The Eye of the Hurricane 08 Riot 09 Speak Like a Child 10 The Prisoner (alt. take)

CD6 LEE MORGAN

01 The Sidewinder 02 Candy 03 Sweet Honey Bee 04 Whisper Not 05 Cornbread 06 Desert Moonlight 07 I Remember Clifford 08 Anti Climax 09 Speed Ball 10 Yesterday

CD7 HORACE SILVER

01 Blowin' the Blues Away 02 Senor Blues 03 Song for My Father 04 The Preacher 05 Filthy McNasty 06 Nica's Dream 07 Sister Sadie 08 The Cape Verdean Blues 09 Opus de Funk 10 Cookin' at the Continental 11 Safari 12 The Tokyo Blues

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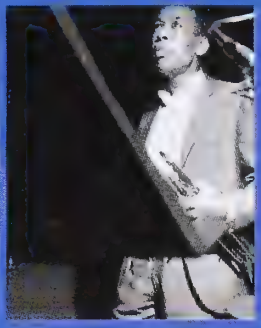

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THE VERY BEST OF ART BLAKEY

BLUE NOTE

CD1

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS
ART BLAKEY

CLIFFORD BROWN, KENNY DORHAM, LEE MORGAN, FREDDIE HUBBARD trumpet,
CURTIS FULLER trombone, LOU DONALDSON alto sax, HANK MOBLEY, BENNY GOLSON,
WAYNE SHORTER tenor sax, HORACE SILVER, BOBBY TIMMONS, CEDAR WALTON piano,
CURLEY RUSSELL, DOUG WATKINS, JYMIE MERRITT bass, ART BLAKEY drums

1. **MOANIN'**
(Bobby Timmons) from BLP 4003 9'33"
2. **SPLIT KICK**
(Horace Silver) from BLP 1521 8'31" *
3. **DAT DERE**
(Bobby Timmons) from BLP 4029 8'47"
4. **BLUES MARCH**
(Benny Golson) from BLP 4003 6'15"
5. **MOSAIC**
(Cedar Walton) from BLP 4090 8'12"
6. **MOON RIVER**
(Mancini-Mercer) from BLP 4104 5'11"
7. **MINOR'S HOLIDAY**
(Kenny Dorham) from BLP 1507 8'43" *
8. **HIPSIPPY BLUES**
(Hank Mobley) from BLP 4015 8'42"
9. **A NIGHT IN TUNISIA**
(Gillespie-Robin) from BLP 4049 11'15"

BLP 1507

BLP 1521

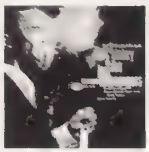
BLP 4003

BLP 4015

BLP 4029

BLP 4049

BLP 4090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ART BLAKEY
BLUE NOTE YEARS

STEREO·MONO*

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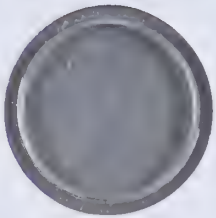

CD1

1. MOANIN'
2. SPLIT KICK*
3. DAT DERE
4. BLUES MARCH
5. MOSAIC
6. MOON RIVER
7. MINOR'S HOLIDAY*
8. HIPSIPPY BLUES
9. A NIGHT IN TUNISIA

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THE FINEST IN JAZZ SINCE 1939

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BLUE NOTE

THE VERY BEST OF JOHN COLTRANE

CD2

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS
JOHN COLTRANE

DONALD BYRD, LEE MORGAN, trumpet, CURTIS FULLER trombone,
JOHN COLTRANE, JOHNNY GRIFFIN, HANK MOBLEY tenor sax, KENNY BURRELL guitar,
HORACE SILVER, WYNTON KELLY, SONNY CLARK, KENNY DREW piano,
PAUL CHAMBERS bass, PHILLY JOE JONES, ART BLAKEY, ART TAYLOR drums

1. BLUE TRAIN
(John Coltrane) from BLP 1577 10'41"

2. BLUE TRAIN (alternate take)
(John Coltrane) unissued alternate track
from same session of BLP 1577 9'56"

3. SONNY'S CRIB
(Sonny Clark) from BLP 1576 13'29"

4. MOMENT'S NOTICE
(John Coltrane) from BLP 1577 9'08"

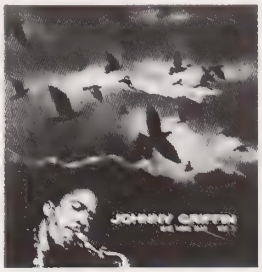
5. WE SIX
(Donald Byrd) from BLP 1534 7'40" *

6. SPEAK LOW
(Weill-Nash) from BLP 1576 6'49"

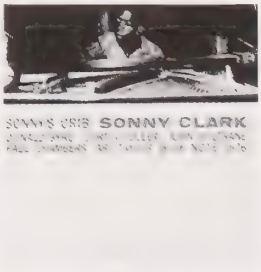
7. I'M OLD FASHIONED
(Kern-Mercer) from BLP 1577 7'56"

8. SMOKE STACK
(Johnny Griffin) from BLP 1559 10'10" *

BLP 1534



BLP 1559



BLP 1576

BLP 1577

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THE FINEST IN JAZZ SINCE 1939
70 BLUE NOTE®

THE VERY BEST OF
JOHN COLTRANE
BLUE NOTE YEARS

STEREO·MONO*

EKJ7D-0277

CD2

1 BLUE TRAIN
2 BLUE TRAIN (alternate take)
3 SONNY'S CRIB
4 MOMENT'S NOTICE
5 WE SIX*
6 SPEAK LOW
7 I'M OLD FASHIONED
8 SMOKE STACK*

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BLUE NOTE®

photo by FRANCIS WOLFF © MOSAIC IMAGES

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

THE VERY BEST OF MILES DAVIS

CD3

THE BLUE NOTE YEARS

MONO
STEREO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

MILES DAVIS

MILES DAVIS trumpet,
J.J. JOHNSON trombone, JACKIE McLEAN, CANNONBALL ADDERLEY alto sax,
JIMMY HEATH tenor sax, GIL COGGINS, HORACE SILVER, HANK JONES piano,
OSCAR PETTIFORD, PERCY HEATH, SAM JONES bass, KENNY CLARKE, ART BLAKEY drums

1. **DEAR OLD STOCKHOLM**
(Traditional) from BLP 1501 4'13" *
2. **LOVE FOR SALE**
(Cole Porter) from BLP 1595 7'03"
3. **TEMPUS FUGIT**
(Bud Powell) from BLP 1501 3'51" *
4. **YESTERDAYS**
(Kern-Harbach) from BLP 1501 3'45" *
5. **AUTUMN LEAVES**
(Prevert-Kosma) from BLP 1595 10'57"
6. **WEIRDO**
(Miles Davis) from BLP 1502 4'45" *
7. **I WAITED FOR YOU**
(Walter Fuller) from BLP 1502 3'30" *
8. **SOMETHIN' ELSE**
(Miles Davis) from BLP 1595 8'12"
9. **HOW DEEP IS THE OCEAN**
(Irving Berlin) from BLP 1501 4'40" *
10. **C. T. A.**
(Jimmy Heath) from BLP 1501 3'33" *
11. **KELO**
(J. J. Johnson) from BLP 1501 3'18" *
12. **WELL YOU NEEDN'T**
(Thelonious Monk) from BLP 1502 5'24" *
13. **ENIGMA**
(J. J. Johnson) from BLP 1501 3'23" *
14. **WOULD'N YOU**
(Dizzy Gillespie) from BLP 1502 3'25" *
15. **IT NEVER ENTERED MY MIND**
(Rodgers-Hart) from BLP 1502 4'03" *

BLP1501

BLP1502

BLP1595

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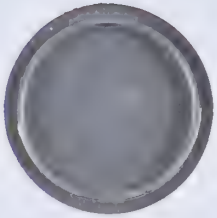
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
MILES DAVIS
BLUE NOTE YEARS

STEREO·MONO*
EKJ7D-0277

CD3



1. DEAR OLD STOCKHOLM*
2. LOVE FOR SALE
3. TEMPUS FUGIT*
4. YESTERDAYS*
5. AUTUMN LEAVES
6. WEIRDO*
7. I WAITED FOR YOU*
8. SOMETHIN' ELSE
9. HOW DEEP IS THE OCEAN*
10. C. T. A.*
11. KELO*
12. WELL YOU NEEDN'T*
13. ENIGMA*
14. WOULD'N YOU*
15. IT NEVER ENTERED MY MIND*

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BLUE NOTE®

THE VERY BEST OF DEXTER GORDON

CD4

THE BLUE NOTE YEARS

STEREO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

DEXTER GORDON

FREDDIE HUBBARD trumpet, DEXTER GORDON tenor sax, BOBBY HUTCHERSON vibraphone,
HORACE PARLAN, KENNY DREW, SONNY CLARK, BUD POWELL, BARRY HARRIS piano,
GEORGE TUCKER, PAUL CHAMBERS, BUTCH WARREN,
PIERRE MICHELOT, NIELS PEDERSEN, BOB CRANSHAW bass,
AL HAREWOOD, PHILLY JOE JONES, BILLY HIGGINS, KENNY CLARKE, ART TAYLOR drums

1. **MANHA DE CARNAVAL**
(Maria-Bonfa) from BLP 4204 8'25"

2. **LOVE FOR SALE**
(Cole Porter) from BLP 4112 7'37"

3. **DON'T EXPLAIN**
(Holiday-Herzog) from BLP 4133 6'05"

4. **BROADWAY**
(Moode-Bird-McRae) from BLP 4146 6'44"

5. **WILLOW WEEP FOR ME**
(Ann Ronell) from BLP 4146 8'47"

6. **SMILE**
(Turner-Parsons-Chaplin) from BLP 4083 3'21"

7. **YOU'VE CHANGED**
(Carey-Fischer) from BLP 4077 7'31"

8. **SOY CALIFA**
(Dexter Gordon) from BLP 4133 6'26"

9. **I'M A FOOL TO WANT YOU**
(Sinatra-Herron-Wolf) from LT 989 6'43"

10. **CHEESE CAKE**
(Dexter Gordon) from BLP 4112 6'31"

11. **DARN THAT DREAM**
(Larye-Heusen) from BLP 4176 7'29"

BLP 4077

BLP 4083

BLP 4112

BLP 4133

BLP 4146

BLP 4176

BLP 4204

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
DEXTER GORDON
BLUE NOTE YEARS

STEREO
EKJ7D-0277

CD4

1. MANHA DE CARNAVAL
2. LOVE FOR SALE
3. DON'T EXPLAIN
4. BROADWAY
5. WILLOW WEEP FOR ME
6. SMILE
7. YOU'VE CHANGED
8. SOY CALIFA
9. I'M A FOOL TO WANT YOU
10. CHEESE CAKE
11. DARN THAT DREAM

BLUE NOTE®

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BLUE NOTE

THE VERY BEST OF HERBIE HANCOCK

CD5

THE BLUE NOTE YEARS

STEREO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

HERBIE HANCOCK

FREDDIE HUBBARD trumpet, cornet & flugelhorn, DONALD BYRD, JOHNNY COLES trumpet,
THAD JONES flugelhorn, GARNETT BROWN trombone, PETER PHILLIPS, TONY STUDD bass trombone,
DEXTER GORDON, HANK MOBLEY, GEORGE COLEMAN, JOE HENDERSON tenor sax,
JEROME RICHARDSON tenor sax, alto flute, GRANT GREEN guitar,
JERRY DODGION alto flute, HUBERT LAWS flute, HERBIE HANCOCK piano,
BUTCH WARREN, CHUCK ISRAELS, PAUL CHAMBERS, RON CARTER, BUSTER WILLIAMS bass,
BILLY HIGGINS, ANTHONY WILLIAMS, WILLIE BOBO, MICKEY ROKER, ALBERT HEATH drums,
OSVALDO MARTINEZ guiro

1. **WATERMELON MAN**
(Herbie Hancock) from BLP 4109 7'10"

2. **THE PLEASURE IS MINE**
(Herbie Hancock) from BLP 4126 4'01"

3. **JACK RABBIT**
(Herbie Hancock) from BLP 4147 5'59"

4. **ONE FINGER SNAP**
(Herbie Hancock) from BLP 4175 7'19"

5. **CANTALOUPE ISLAND**
(Herbie Hancock) from BLP 4175 5'32"

6. **MAIDEN VOYAGE**
(Herbie Hancock) from BLP 4195 7'55"

7. **THE EYE OF THE HURRICANE**
(Herbie Hancock) from BLP 4195 5'59"

8. **RIOT**
(Herbie Hancock) from BLP 4279 4'36"

9. **SPEAK LIKE A CHILD**
(Herbie Hancock) from BLP 4279 7'48"

10. **THE PRISONER** (alternate take)
(Herbie Hancock) from BLP 4321 5'44"

BLP 4109

BLP 4126

BLP 4147

BLP 4175

BLP 4195

BLP 4279

BLP 4321

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
HERBIE HANCOCK
BLUE NOTE YEARS

STEREO
EKJ7D-0277

CD5

1. WATERMELON MAN
2. THE PLEASURE IS MINE
3. JACK RABBIT
4. ONE FINGER SNAP
5. CANTALOUPE ISLAND
6. MAIDEN VOYAGE
7. THE EYE OF THE HURRICANE
8. RIOT
9. SPEAK LIKE A CHILD
10. THE PRISONER (alternate take)

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BLUE NOTE®

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THE FINEST IN JAZZ SINCE 1939

'70 BLUE NOTE

THE VERY BEST OF LEE MORGAN

CD6

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

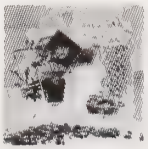
THE BLUE NOTE YEARS
LEE MORGAN

LEE MORGAN, ERNIE ROYAL trumpet, TOM McINTOSH trombone, JIM BUFFINGTON french horn, DON BUTTERFIELD tuba, DANNY BANKS baritone sax, flute, bass clarinet, KENNY ROGERS, GIGI GRYCE, JACKIE McLEAN alto sax, PHIL WOODS alto sax, flute, HANK MOBLEY, JOE HENDERSON, WAYNE SHORTER, FRANK MITCHELL tenor sax, BENNY GOLSON tenor sax, arranger, HORACE SILVER, WYNTON KELLY, SONNY CLARK, BARRY HARRIS, RONNIE MATHEWS, HAROLD MABERN Jr., HERBIE HANCOCK, McCOY TYNER,CEDAR WALTON piano, PAUL CHAMBERS, DOUG WATKINS, BOB CRANSHAW, VICTOR SPROLES, LARRY RIDLEY bass, CHARLIE PERSIP, ART TAYLOR, BILLY HIGGINS, PHILLY JOE JONES drums, OLIVER NELSON arranger

1. **THE SIDEWINDER**
(Lee Morgan) from BLP 4157 10'27"
2. **CANDY**
(David-Whitney-Kramer) from BLP 1590 7'04"
3. **SWEET HONEY BEE**
(Duke Pearson) from BLP 4312 6'51"
4. **WHISPER NOT**
(Benny Golson) from BLP 1541 7'18" *
5. **CORNBREAD**
(Lee Morgan) from BLP 4222 8'53"
6. **DESERT MOONLIGHT**
(S. Sasaki) from BLP 4199 9'19"
7. **I REMEMBER CLIFFORD**
(Benny Golson) from BLP 1557 7'06" *
8. **ANTI CLIMAX**
(Lee Morgan) from BLP 4335 6'17"
9. **SPEED BALL**
(Lee Morgan) from BLP 4212 5'28"
10. **YESTERDAY**
(Lennon-McCartney) from BLP 4243 5'47"

BLP 1541

BLP 1557


BLP 1590

BLP 4157

BLP 4199

BLP 4212

BLP 4222

BLP 4213

BLP 4312

BLP 4335

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

BLUE NOTE

THE VERY BEST OF
LEE MORGAN
BLUE NOTE YEARS

STEREO·MONO*
EKJ7D-0277

CD6

1. THE SIDEWINDER
2. CANDY
3. SWEET HONEY BEE
4. WHISPER NOT*
5. CORNBREAD
6. DESERT MOONLIGHT
7. I REMEMBER CLIFFORD*
8. ANTI CLIMAX
9. SPEED BALL
10. YESTERDAY

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NOTE®

THE FINEST IN JAZZ SINCE 1939

70

BLUE NOTE®

THE VERY BEST OF HORACE SILVER

CD7

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

HORACE SILVER

KENNY DORHAM, DONALD BYRD, ART FARMER, BLUE MITCHELL, CARMELL JONES, WOODY SHAW trumpet, HANK MOBLEY, CLIFFORD JORDAN, JUNIOR COOK, JOE HENDERSON tenor sax, HORACE SILVER piano, PERCY HEATH, DOUG WATKINS, TEDDY KOTICK, GENE TAYLOR, TEDDY SMITH, BOB CRANSHAW bass, ART BLAKEY, LOUIS HAYES, JOHN HARRIS Jr., ROGER HUMPHRIES drums

1. **BLOWIN' THE BLUES AWAY**
(Horace Silver) from BLP 4017 4'42"
2. **SEÑOR BLUES**
(Horace Silver) from BLP 1539 7'01"
3. **SONG FOR MY FATHER**
(Horace Silver) from BLP 4185 7'16"
4. **THE PREACHER**
(Horace Silver) from BLP 1518 4'17" *
5. **FILTHY McNASTY**
(Horace Silver) from BLP 4076 9'16"
6. **NICA'S DREAM**
(Horace Silver) from BLP 4042 6'48"
7. **SISTER SADIE**
(Horace Silver) from BLP 4017 6'17"
8. **THE CAPE VERDEAN BLUES**
(Horace Silver) from BLP 4220 4'59"
9. **OPUS DE FUNK**
(Horace Silver) from BLP 1520 3'27" *
10. **COOKIN' AT THE CONTINENTAL**
(Horace Silver) from BLP 4008 4'51"
11. **SAFARI**
(Horace Silver) from BLP 1589 5'10"
12. **THE TOKYO BLUES**
(Horace Silver) from BLP 4110 7'38"

BLP 1518

BLP 1520

BLP 1539

BLP 1589

BLP 4008

BLP 4017

BLP 4042

BLP 4076

BLP 4110

BLP 4185

BLP 4220

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

THE VERY BEST OF
HORACE SILVER
BLUE NOTE YEARS

STEREO·MONO*
EKJ7D-0277

CD7

1. BLOWIN' THE BLUES AWAY
2. SEÑOR BLUES
3. SONG FOR MY FATHER
4. THE PREACHER*
5. FILTHY McNASTY
6. NICA'S DREAM
7. SISTER SADIE
8. THE CAPE VERDEAN BLUES
9. OPUS DE FUNK*
10. COOKIN' AT THE CONTINENTAL
11. SAFARI
12. THE TOKYO BLUES

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BLUE NOTE®

the TM system SM

musical concept promotions

MCP-2

SIDE ONE

"BETTER THAN EVER IN EVERY WAY"
(Y-7002 — Exciting energy & effects)
DEMONSTRATED FOR: DEPARTMENT STORE

1. :58 — Customized for demonstration purposes
2. :58 — Full vocal
3. :58 — :00 intro/:13 vocal/:25 bed/:20 vocal close
4. :58 — :00 intro/:13 vocal/:32 bed/:13 vocal close
5. :58 — :46 bed/:12 vocal close

6. :30 — Full vocal
7. :30 — :00 intro/:06 vocal/:16 bed/:08 vocal close
8. :30 — :22 bed/:08 vocal close

9. :58 — Instrumental
10. :30 — Instrumental

11. 3:18 — Generic Sales Presentation
12. 3:18 — Custom Presentation Bed: :41 bed/:28 vocal/:28 bed/ :30 vocal/:41 bed/:30 vocal

SIDE TWO

"BUILDING A BETTER LIFE FOR YOU"
(Y-7005 — Brassy, contemporary MOR)
DEMONSTRATED FOR: HOME BUILDER

1. :60 — Customized for demonstration purposes
2. :60 — Full vocal
3. :60 — :01 intro/:30 vocal/:21 bed/:08 vocal close
4. :60 — :01 intro/:10 vocal/:41 bed/:08 vocal close
5. :60 — :51 bed/:09 vocal close

6. :30 — Full vocal
7. :30 — :01 intro/:10 vocal/:11 bed/:08 vocal close
8. :30 — :22 bed/:08 vocal close

9. :60 — Instrumental
10. :30 — Instrumental

11. 3:50 — Generic Sales Presentation
12. 3:50 — Custom Presentation Bed: :53 scenario/:60 bed/:60 vocal/ :29 bed/:28 vocal

TM

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1349 Regal Row • Dallas, Texas 75247 • 214/634-8511

Holy, Holy, Holy

Alvin and Alpha Scott wish to dedicate their album to their family, friends, and listeners. They are trying to say all Honor belongs to Jesus for allowing this production of praise to come forth.

God has truly blessed Alpha to tour the United States singing the Gospel with her nationally known family, the Johnson Family Singers. He has also bestowed special blessings upon her husband Alvin, allowing him to play piano and organ in other states, singing to deliver His message in song. Alvin's ministry extends further to servicing those families who are bereaved. Since 1975, Alvin has worked locally in many funeral homes and is presently employed at the Brown-Thompson Funeral Home, where he has a chance to lift up the precious name of Jesus Christ to those who have lost a loved one.

As a husband and wife team, Alvin and Alpha have electrified many awaiting audiences, in the few months since they were united in Holy Matrimony.

Special thanks is extended to Joseph H. Brown, Jr. and Lamont Thompson for their numerous contributing efforts.

To those that are seeking Jesus, we welcome you to include this album in your home.

God's Richest Blessings Upon You,

Alvin and Alpha Scott

MIRACLE BY THE RIVER KWAI SIDE 1

THE POWER OF LOVE SIDE 2

02 2212
BROOKLYN RECORD EXCHANGE
$ 5.00

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Inspiration

MIRACLE BY THE RIVER KWAI SIDE 1

THE POWER OF LOVE SIDE 2

By Doctor Ernest Gordon

MIRACLE BY THE RIVER KWAI. This is the dramatic story of sixteen thousand allied prisoners of war, held by the Japanese during World War II. They were used to build the famous death railroad through the valley of the River Kwai. Each crosstie in that railroad had cost the life of a man. They were the living dead, sixteen thousand allied prisoners, racked with malaria, diphtheria, dysentery. They were starved, tortured, beaten and worked beyond the limits of human endurance by their Japanese captors.

They had become mere animals, stealing from each other, lying, cheating, and even haggling over the belongings of their dead companions like vultures.

Then it happened—the unbelievable miracle which occurred when three men with love in their hearts came into the camp. The story of the amazing transformation which took place in the life of the author and others in the camp is one of the most magnificent epics of faith and courage imaginable. This experience first led to the publication of an article in "Reader's Digest" in June, 1960, entitled "It Happened on The River Kwai." Later came the writing of an international best seller, **Through The Valley of The Kwai.** Dr. Ernest Gordon here narrates in a vivid and dramatic manner his experiences of the amazing transformation that took place.

THE POWER OF LOVE. In this message, Dr. Gordon uses his experience in his prison-camp days as a parable of human life. The question he posed in the death-house in the prison camp was: "How do I get out of here?"

This is exactly the same kind of question that everyone has to ask about human existence. "How do I live meaningful in the face of evil, suffering, and death?" "How do I find my true freedom?" The answer given in the parable of the prison-camp is that it is love which enters the death-house to liberate those who are held in bondage. In the human experience it is God who comes to us in love, first through Jesus Christ, His son, and second, through the Holy Spirit, the bond of love between the Father and the Son, and then through belief in God.

DR. ERNEST GORDON was a prisoner of the Japanese for more than three and one-half years. Because of his experiences in the prison-camps of the Thailand jungle, he turned to God and the service of God. After the war, he studied theology in Great Britain and the United States. Since 1955, he has been Dean of the Chapel of Princeton University.

J. M. McCONNELL painted the picture of Christ, "Inspiration" which appears on the front of this album, in 1942. It is the most widely printed picture of Christ in circulation today and far outsells all others. W. L. Robbins has generously given permission for use of this painting on the front of this album cover. He says, "This great masterpiece of Christ 'Inspiration,' is not presented as a commercial achievement, but given with the compliments of the owner in hopes that such a gift to you from me is symbolic of America's desire for peace among all nations, and in the interest of national Christian unity. It is hoped that this picture will help convey to the listener the great love which Christ feels for all mankind. Is this your missing picture?"

THE FOUNDATION FOR HUMAN BETTERMENT is a non-denominational, non-profit organization composed of four ministers, five doctors, two of whom are psychiatrists, a psychologist, and two business men. All members of this foundation are very much concerned over the fact that with all of our material advances, mankind in general does not live the happy, useful, radiant life that he was meant to live. The members of this foundation thoroughly believe that if we pool the knowledge that we have in our various fields: the fields of religion, psychology, medicine, psychiatry and business, we can do something to improve this situation. This is the sole purpose of this foundation. All materials which are produced and distributed by the foundation are aimed at one thing, and that is helping common, ordinary human beings to better face and solve their day-to-day problems of living and thus to live happier, fuller, more useful lives.

RECORDINGS PRODUCED BY THE FOUNDATION FOR HUMAN BETTERMENT

#1 THE GREATEST THING IN THE WORLD—HENRY DRUMMOND. EDITED AND NARRATED BY BATSELL BARRETT BAXTER.

#2 THE SERMON ON THE MOUNT—NARRATED BY VIRGIL R. TROUT.

#3 MEDITATIONS ON LOVE—THESE ARE FOUR MEDITATIONS ON LOVE, EACH TEN MINUTES LONG, BY PROMINENT MINISTERS—BATSELL BARRETT BAXTER, DOYLE MASTERS, FRANKLIN PASCHALL, AND VIRGIL R. TROUT. THESE ARE DESIGNED TO HELP AN INDIVIDUAL START HIS DAY OFF RIGHT.

#4 AS A MAN THINKETH—JAMES ALLEN. SIDE #2—THE MAJESTY OF CALMNESS WILLIAM JORDAN. EDITED AND NARRATED BY VIRGIL R. TROUT.

#5 A PHYSICIAN LOOKS AT LOVE AND HEALTH—OSCAR W. CARTER, M.D. NARRATED BY BATSELL BARRETT BAXTER.

#6 SIDE #1 MIRACLE BY THE RIVER KWAI BY ERNEST GORDON.
SIDE #2 THE POWER OF LOVE BY ERNEST GORDON.

#7 SIDE #1 THE GREATEST COMMANDMENT—BATSELL BARRETT BAXTER.
SIDE #2 THE OTHER WISE MAN—HENRY VANDYKE. EDITED AND NARRATED BY BATSELL BARRETT BAXTER.

#8 HOW TO RELAX—OSCAR W. CARTER, M.D. NARRATED BY BATSELL BARRETT BAXTER.

#9 HOW TO STOP SMOKING—OSCAR W. CARTER, M.D. NARRATED BY BATSELL BARRETT BAXTER.

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IF ONE ORDER REQUIRES SHIPMENT TO MORE THAN ONE ADDRESS, PLEASE ADD 50c POSTAGE AND HANDLING FOR EACH ADDRESS.

FOUNDATION FOR HUMAN BETTERMENT
1921 HAYES STREET
NASHVILLE, TENNESSEE 37203

GENE TRACY

I Like Drunks

Truckstop 13

RATED XXX

WARNING: Album contains explicit adult material.

KOA 14880

GENE TRACY

I Like Drunks

Truckstop 13

Humorist - After Dinner Speaker

Showman - Emcee

Night Club Entertainer

RATED XXX

WARNING: Album contains explicit adult material.

The illustrations are a commercial concept for this album. Therefore we are unable to say that the illustrations represent a completely accurate presentation of the recording artist as he was or does now appear. This album contains previously released material.

KOA 14880

(C) (P) 1980 KOALA RECORD COMPANY ● P.O. Box 1680 ● Hendersonville, Tennessee 37075

F-7

GOODWILL
TIM0009

DIMENSION 70 RECORDING SYSTEM
STEREO

THE BUSH HILL CHOIRS 1969

CHOIRS OF BUSH HILL
UNITED PRESBYTERIAN CHURCH
and the
FORT HUNT CHORAL SOCIETY

Wilbert King, Director

Century Records

JOSEPH M. KANYAN
4252 Berritt Street
Fairfax, Virginia 22030
1972

THANK YOU!

We sincerely hope that this **Custom** album, made **especially** for **YOU,** will give you many hours of listening enjoyment and bring back fond memories.

Additional copies of this album are available by writing to:

Century RECORDS

DIMENSION 70 RECORDING SYSTEM

Century **CUSTOM RECORDING SERVICE**

GERALD M. LEWIS

POST OFFICE BOX 3671 · ARLINGTON, VIRGINIA 22203
TELEPHONE (703) 525-3030

The master tapes for this record were recorded using Ampex professional tape recorders and mixers; Neumann, Telefunken, and Sony condenser microphones; and Century's new "Dimension 70" tape recording improvement system. The tape to disc transfer was accomplished on a Neumann AM-66 fully automatic disc mastering lathe (with improved variable pitch-depth control system), and a Westrex Stereo 3D feedback cutting head driven by Westrex RA-1574 record amplifiers. The records were pressed with Century's exclusive 100% anti-static vinyl. Painstaking care has been taken throughout the entire recording and manufacturing process to have this disc represent the sound of the actual performance.The full dynamic range, frequence response, and natural balance have been maintained with the highest possible fidelity. R.I.A.A. equalization and N.A.B. level standards have been employed.

Century stereo records may be played with excellent results on any modern record player with a microgroove stylus and lightweight pick-up arm. No loss of quality or damage will occur using monaural equipment, but the special stereophonic effect will be heard only if stereo equipment is employed

WARNING: This is a subscription, limited edition recording prepared solely for the listening enjoyment of the participants and their friends. It is prohibited by law to use this recording for any commercial purpose without the express written consent of the performing group and Century Custom Recording Service

Born to Glorify

Jane & Bob Henley

Reach Out RECORDINGS

STEREO
RO 08

RO-5098

SIDE ONE

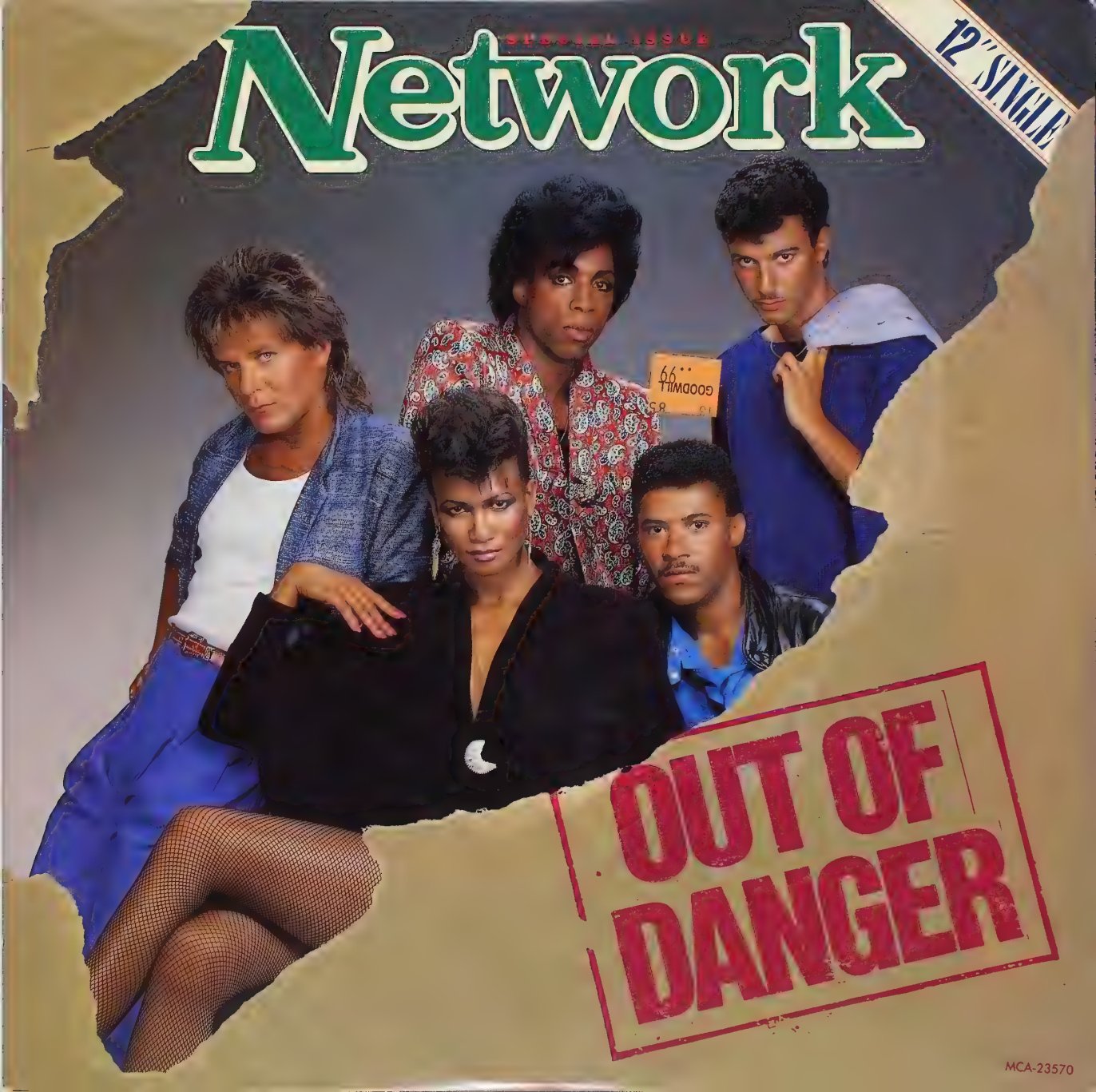
I CAN SEE CLEARLY NOW / Nash
HEY, HEY SIMPSON / Greene
DIDN'T HE SHINE / Reynolds McDill
LORD ARE YOU LOOKING FOR ME? / Medema
BORN TO GLORIFY / Henley

SIDE TWO

PUT ON JESUS / Watson
LOVING IS FOREVER / Henley-Fell
RIVER OF JORDAN / Traditional
I DON'T KNOW WHY / Green
[illegible]

Born to Glorify

Jane & Bob Henley


Network
12" SINGLE
OUT OF DANGER
MCA-23570

A SIDE

OUT OF DANGER
EXTENDED VERSION

b/w

B SIDE

OUT OF DANGER
(RADIO EDIT-INSTRUMENTAL A CAPPELLA)

PRODUCED BY RICK TIMAS AND VINCENT BRANTLEY FOR NEW GENERATION PRODUCTIONS
Remixed by Louil Silas, Jr.
Remix Engineer: Taavi Mote

ORIGINAL VERSION APPEARS ON THE NETWORK ALBUM "MAKING HEADLINES," MCA-5631

MCA RECORDS

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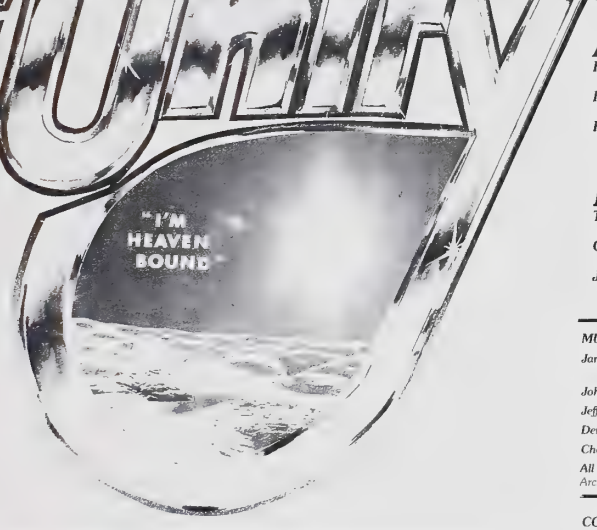
The Voices of Unity

SAVOY
SL14586

The Voices of Unity



I'd like to take my hat off and congratulate a very beautiful group of young people that I've had the pleasure of working with. A group of dedicated young people that I think will soon make a big name in the gospel music field, under the capable direction of Rev. Archie Mitchell who has been for so long underated for his ability to get a job well done and with such capable musicians as Bro. James Perry and Johnny Valentine, his brother, and others. This group will go a long way, listening to them with Genobia Jeter, Rev. Cleophus Robinson and recently with Andrae Crouch on "Saturday Nite Live", without a doubt you know what I mean. I know as you listen to their 1st album you'll say as I've said "they are fantastic". May God ever bless them and keep them humble and sweet. God Bless You, Voices of Unity.

LOVE, REV. ISAAC DOUGLAS

The Word Unity symbolizes strength and The Voices of Unity are no exception, they are

***U**nified in their effort to present God's message in song to everyone that will hear*
***N**ew born believers who have become vessels for Christ*
***I**nspired Gospel singers who are more than willing to share their inspirations with others*
***T**alented, creative, energetic and*
***Y**outhful.*

MILTON BIGGHAM

A ***I'm Heaven Bound*** *(4:59) - Soloist: Donald Malloy*
Savgos Music, Inc. (BMI) - A. Mitchell
Hallelujah *(7:06) - Trio: Archie Mitchell-Donald Malloy-James Perry*
Savgos Music, Inc. (BMI) - A. Mitchell
It Was Love *(3:32) - Soloist: Sharon Asken*
Savgos Music, Inc. (BMI) - A. Mitchell
He's Able *(5:35) - Soloist: Milton Biggham*
Savgos Music, Inc. (BMI) - M.R. Biggham

B ***Jesus Has Really Got A Hold On Me*** *(6:18) - Soloist: Donald Malloy*
Savgos Music, Inc. (BMI) - J. Perry
The Solid Rock *(5:01) - Soloist: Linda Little*
Savgos Music, Inc. (BMI) - J. Perry (Arr.)
Chances Come Around *(7:21) - Soloist: Annette Evans*
Savgos Music, Inc. (BMI) - J. Perry-A. Mitchell
Jesus Saves *(5:01) - Soloist: Archie Mitchell*
Savgos Music, Inc. (BMI) - J. Perry

MUSICAL CREDITS:

James Perry—*Acoustic Piano, Organ, Fender Rhodes Clavinet and Moog Synthesizer*

Johnny Valentine—*Drums*

Jeffery White— *Bass*

Derrick Jackson—*Bass Guitar*

Charles Bowman—*Lead Guitar*

All Voices & Music conducted by
Archie Mitchell & James Perry

COVER ART & CONCEPT BY
RAYMOND WOOLARD
WOOLARD/JORDAN CREATIVE DESIGNERS, NEW YORK

FOR BOOKINGS:
Contact Mr. Donald Malloy (Bus Mgr.)
201-623-8417

As the leaders of ***"The Voices Of Unity"*** *we would like to thank God for allowing us this opportunity to bring to you, the listening audience, our message in song*

We would also like to thank our families, friends and well-wishers

Finally, we would like to thank Mr. Fred Mendelsohn and Mr. Milton Biggham for having the faith in us to make this dream a reality

Yours in Christ,

Minister Archie Mitchell *Director & Founder*

Mr. James Perry *Musical Director & Co Founder*

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SAVOY RECORDS, INC., P.O. BOX 279, ELIZABETH, N.J. 07207

PRODUCED BY *James Perry and Milton Biggham*
EXECUTIVE PRODUCER */ Fred Mendelsohn*

COLUMBIA
CHILDREN'S RECORD LIBRARY
CR 21511

ALL ABOUT...

SAFETY · MANNERS · FUNNY SOUNDS
TASTES · GUESSING SOUNDS · FAMILIES

6 complete books in 1

Columbia Children's Library of Recorded Books.

A New Experience for Young Listeners, Entertaining and Educational.

COLUMBIA
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ALL ABOUT

Volume III

SAFETY, MANNERS, FUNNY SOUNDS, TASTES, GUESSING SOUNDS, FAMILIES
SIX COMPLETE BOOKS ON ONE LONG PLAYING RECORD

Musical Direction: James Timmens

Written by: Cherney Berg, Barbara Hazen, Jean Foster, John Stratford, Virginia Mueller

Voices of: Norman Rose, Carole Danell, Gilbert Mack, Owen, Jordan, Shirley Brown

COLUMBIA Children's Library of Recorded Books.

For the Pre-Reader

Six complete Look and Listen books on one 12" long playing record, for pre-readers and early graders. Look & Listen records are carefully designed to prepare your child for the reading experience.

1. Who's Polite?

All About Manners — A luscious chocolate cake is First Prize in the animals' contest for "The Best Manners Rule." Who will win it? The pig?

2. Oinks Are for Pigs

All About Funny Sounds — when a pig loses his oink and the world goes topsy-turvy. But his tail ends most happily.

3. Lick a Pickle

All About Tastes — Pickle pies, pickle burgers, pickle chips, pickle soup. That was all the Pickle Prince would eat. Until he tasted Sweet.

4. I Found a Sound

All About Guessing Sounds — Gathered in my sound sack are all kinds of sounds I found. Will you help me find their owners so I can give them back?

5. Bertie's Little Brother

All About Families — He was pretty pesty. But when he turned into a nine-toed ninny, green as a bean, Bertie missed him terribly.

6. Traffic Octopus

All About Safety — Wise Professor Owl must choose a traffic cop for all the animals at school. Who who who, will it be?

This LP is a recording of ALL ABOUT, Volume III, for children of 7 and under, published by CBS Records as a book and record set. The book is available separately.

GOODWILL 19 00

Manufactured by Columbia Children's Record Library/CBS, Inc./51 W. 52 Street, New York, N.Y. 10019/® "Columbia," Marcas Reg. Printed in U.S.A.

the TM system℠

MCP-2

SIDE ONE

"BETTER THAN EVER IN EVERY WAY"

(Y-7002)

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the TM system SM
MCP-2
SIDE TWO
"BUILDING
A BETTER LIFE FOR YOU"
(Y-7005)
© ℗ TM Productions, Inc. Dallas, TX

SOLID ROCK

PRESENTING
THE
METROPOLITANAIRES

EVERGREEN STUDIOS
Baltimore, Md. 21207

Side 1
Stereo
EV 10

1. Wonderful 2:02
2. Steal Away 5:45
3. Stand Still Jordan 4:23
4. Solid Rock 3:04
5. Did You Stop To Pray 3:26

SOLID ROCK

PRESENTING
THE
METROPOLITANAIRES

EVERGREEN STUDIOS
Balto., Md. 21207

Side 2
Stereo
EV 18

1. At The Cross 3:38
2. We Have Come Into This House 3:37
3. Sign Me Up 2:05
4. Today 2:45
5. Because He Lives 5:25

RESURRECTION RECORDS

ALVIN & ALPHA SCOTT
HOLY, HOLY, HOLY

Executive Producers:
Alvin and Alpha Scott
Producer: Clifton Bennett

RR 750
SIDE A
33 1/3 RPM

1. If Jesus Goes With Me, I'll Go
(C. AUSTIN MILES)
2. Beams Of Heaven
(C.A. TINDLEY)
3. May The Work I've Done
(SULLIVAN PUGH)
4. Beautiful Garden of Prayer
(JAMES FILLMORE • ELEANOR SCHROLL)
5. I Must Tell Jesus
(ELISHA HOFFMAN)

RESURRECTION RECORDS

ALVIN & ALPHA SCOTT

HOLY, HOLY, HOLY

Executive Producers:
Alvin and Alpha Scott
Producer: Clifton Bennett

RR 750
SIDE B
33 1/3 RPM

1. Come Ye Disconsolate
(MOORE & HASTINGS)
2. Walk Around Heaven
(CASSIETTA GEORGE)
3. Great Is Thy Faithfulness
(THOMAS O. CHISHOLM • WILLIAM RUNYAN)
4. Holy, Holy, Holy,
Lord God Almighty
(REGINALD HEBER • JOHN DYKES)

MIRACLE BY THE RIVER KWAI

Ernest Gordon

33⅓ RPM Compatible

Plays Hi-Fi or Stereo

Side 1

(XTBV 120187)

187

Produced and Distributed by

Foundation for Human Betterment

1921 Hayes St.

Nashville, Tenn. 37203

THE POWER OF LOVE

Ernest Gordon

33⅓ RPM Compatible

Plays Hi-Fi or Stereo

Side 2

(XTBV 120188)

187

Produced and Distributed by

Foundation for Human Betterment

1921 Hayes St.

Nashville, Tenn. 37203

GENE TRACY

MR. GENE "TRUCKSTOP" TRACY

KOALA

TRUCKSTOP # 13

KOA 14880

SIDE ONE

℗ ©1980 Koala Record Co

I LIKE DRUNKS

CONTAINS EXPLICIT ADULT MATERIAL

Koala Record Company, P.O. Box 1680 Hendersonville, TN 37075

GENE TRACY

MR. GENE "TRUCKSTOP" TRACY

KOALA

TRUCKSTOP # 13

KOA 14880
SIDE TWO

℗ © 1980 Koala Record Co

I LIKE DRUNKS

CONTAINS EXPLICIT ADULT MATERIAL

Koala Record Company, P.O. Box 1680, Hendersonville, TN 37075

M. B. C.

THE FAMILY TRAVELERS

Sing

"WASTED YEARS"

Side 1

33⅓ RPM

23385

1. I've Been To Calvary
2. Better Life Is Waiting
3. I Want To Walk As Close As I Can
4. Wasted Years
5. In That Great Beyond

M. B. C.

THE FAMILY TRAVELERS

Sing

"WASTED YEARS"

Side 2

23386

33⅓ RPM

1. One More Valley
2. I've Been Changed
3. I See A Bridge
4. Walk and Talk With My Lord
5. I'm So Glad

SIDE 1

HANDEL'S MESSIAH CHORUSES

Choir of Bush Hill United Presbyterian Church and Fort Hunt Choral Society, Wilbert King, Conductor; Diane Catlin, Organist

mfg. by Century RECORDS

STEREO
35076

Century Custom
Recording Service
P. O. Box 3671
Arlington, Va. 22203

1. AND THE GLORY OF THE LORD
2. AND HE SHALL PURIFY THE SONS OF LEVI
3. FOR UNTO US A CHILD IS BORN
4. GLORY TO GOD
   - Recitative I - Shirley Russell
   - Recitative II - Shirley Russell
   - Recitative III - Roberta Gessert
   - Recitative IV - Barbara Reed
   - Chorus
5. HIS YOKE IS EASY, AND HIS BURDEN IS LIGHT
6. HALLELUJAH

33 1/3

SIDE 2
BUSH HILL UNITED
PRESBYTERIAN CHURCH CHOIRS
Fairfax County, Virginia
Wilbert King, Musical Director
Phyllis King, Organist
1. WHEREVER I MAY WONDER - Folk Hymn (Cherub Choir, Claire Kampe, Director)
mfg. by Century RECORDS
STEREO
35076
Century Custom
Recording Service
P. O. Box 3671
Arlington, Va. 22203
2. JESUS CHRIST TRIUMPHANT - Staley (Combined Choirs, Wilbert King, Conductor)
3. CHORALE-CHRIST LAY IN DEATH'S DARK PRISON - Bach (Adult Choir)
4. THANKSGIVING SONG - Myers (Junior Choir, Barbara Reed and Betty Jo Dickson, Directors)
5. SOUL ADORN THYSELF WITH GLADNESS - Cruger (Adult Choir)
6. THIS IS MY COUNTRY - Simeone (Youth Choir, Shirley Russell, Director)
7. BATTLE HYMN OF THE REPUBLIC - Steif-Wilhousky (Adult Choir)
8. BENEDICTION - Simeone (Youth Choir)
33 1/3

Reach Out

RECORDINGS

BORN TO GLORIFY

JANE & ROB HENLEY

SIDE ONE

STEREO

RO-5098

I CAN SEE CLEARLY [illegible]

[illegible]

HEY, HEY [illegible]

[illegible]

WITHOUT HIM SHINE [illegible]

[illegible]

LORD, ARE YOU LOOKING FOR ME? [illegible]

[illegible]

BORN TO GLORIFY [illegible]

[illegible]

Produced for Stereo. Total time [illegible] minutes.
Manufactured [illegible]

Reach Out
RECORDINGS

BORN TO GLORIFY

JANE & BOB HENLEY

SIDE TWO
STEREO

RO-5098

PUT ON JESUS—3:20
(Master)

LOVING IS FOREVER—3:08
(Hensley—Keith)

RIVER OF JORDAN—4:17
(Cotton)

I DON'T KNOW WHY—3:34
(Traum)

JUST A CLOSER WALK/LEY (TRAD.)—3:37
(Lawson—McCartney)

HANDSHAKE™
RECORDS AND TAPES

DEBRA DEJEAN

4W8 70072
(4W8 70072 AS)
℗ 1981 HANDSHAKE RECORDS, INC.

STEREO
33⅓ RPM
Time: 5:14

GOOSEBUMPS

Terry Britten & B.A. Robertson

Cookaway Music/United Artists Music (ASCAP)

PRODUCED BY BO BOHANNON & CARL MARSH

UNAUTHORIZED DUPLICATION PROHIBITED BY LAW

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NETWORK
MCA RECORDS
MCA-23570
MCA 4890
SIDE 1
12" 33 1/3 R.P.M.
120
OUT OF DANGER (Extended Version) 9:45 ASCAP
(V. Brantley-R. Timas)
PRODUCED BY RICK TIMAS AND VINCENT BRANTLEY
FOR NEW GENERATION PRODUCTIONS
Remixed by Louil Silas, Jr.
Remix Engineer: Taavi Mote
Original version appears on the MCA LP,
MCA-5631, "Making Headlines"
New Generation Music
℗ 1985 MCA Records, Inc.
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NETWORK
MCA RECORDS
MCA-23570
MCA 4891
SIDE 2
12" 33 1/3 R.P.M.
OUT OF DANGER (Radio Edit) 5:10 ASCAP
OUT OF DANGER (Instrumental) 5:26 ASCAP
OUT OF DANGER (A Cappella) 5:26 ASCAP
PRODUCED BY RICK TIMAS AND VINCENT BRANTLEY
FOR NEW GENERATION PRODUCTIONS
Remixed by Louil Silas, Jr.
Remix Engineer: Taavi Mote
Original version appears on the MCA LP,
MCA-5631, "Making Headlines"
New Generation Music
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RECORDS INC.

SL 14586
(SL 14586 SA)

SIDE 1
33 1/3 RPM

The
VOICES OF UNITY

1. I'M HEAVEN BOUND
2. HALLELUJAH
3. IT WAS LOVE
4. HE'S ABLE

℗ 1981 - Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc. N Y N Y

SAVOY

RECORDS INC.

SL 14586
(SL 14586 SB)

SIDE 2
33 1/3 RPM

The
VOICES OF UNITY

1. JESUS HAS REALLY GOT A HOLD ON ME
2. THE SOLID ROCK
3. CHANCES COME AROUND
4. JESUS SAVES

℗ 1981 - Savoy Records, Inc.

Manufactured and Distributed by Arista Records, Inc. N Y N Y

33⅓ R.P.M.

COLUMBIA

CHILDREN'S RECORD LIBRARY

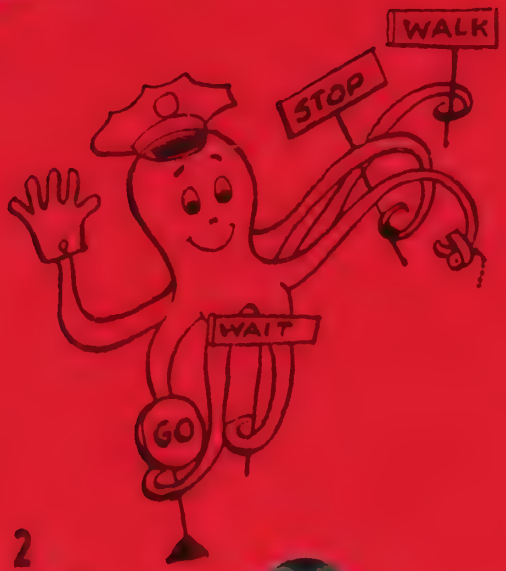
SIDE 1
CR 21511
XLP 137134

Written by:
Barbara Hazen,
John Stratford
Cherney Berg,
Musical direction:
Jim Timmens
Voices of:
Carole Danell,
Norman Rose,
Owen Jordan

ALL ABOUT
VOLUME III

1. WHO'S POLITE!
2. OINKS ARE FOR PIGS
3. LICK A PICKLE

℗ COLUMBIA MARCAS REG. PRINTED IN U.S.



33⅓ R.P.M.

COLUMBIA

CHILDREN'S RECORD LIBRARY

SIDE 2
CR 21511
XLP 137135

Written by:
Virginia Mueller,
Barbara Hazen,
Jean Foster
Voices of:
Gilbert Mack,
Shirley Brown

ALL ABOUT
VOLUME III

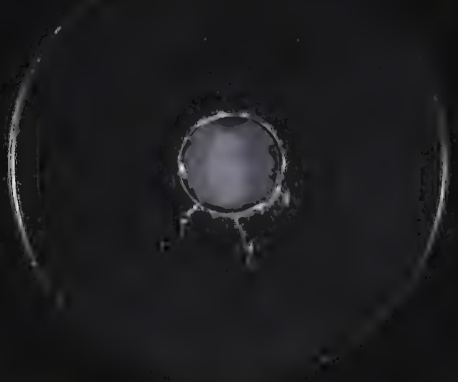
4. I FOUND A SOUND
5. BERTIE'S LITTLE BROTHER
6. TRAFFIC OCTOPUS

℗ COLUMBIA MARCAS REG. PRINTED IN U.S.

CELENA DUNCAN

Produced by Andy Hill for
Big Note Music Productions Ltd.

RCA



STEREO
RCAT 156
(PC 5432)
RCAT 156 A$
(PC 5432 A)
℗ 1981
RCA Ltd.

45 RPM

SHINE ON

(Hill, Martin) Paper Music Ltd./
Big Note Music

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CELENA DUNCAN

Produced by Dennis Weinreich

RCA

STEREO
RCAT 156
(PC 5432)
RCAT 156 B§
(PC 5432 B)
℗ 1981
RCA Ltd.

45 RPM

YOU'VE GOT THE LOVE I NEED (Martin Taylor)

Havensongs Music

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LIFETIME
Recordings
ROCHESTER, N. Y.
GOODWILL
45 RPM STEREO
SIDE ONE 3:06
Lee Music
BMI
6061-31A
COMIN' HOME TO SAY GOODBYE
CLUTTERBUCK, LAMAY, AND KENNEDY
(Joe Lamay)

LIFETIME
Recordings
ROCHESTER, N. Y.

45 RPM STEREO
SIDE TWO 3:58

Tro-Essex Music
Int., Inc. ASCAP
6061-31B

STREETS OF LONDON

CLUTTERBUCK, LAMAY, AND KENNEDY

(Ralph McTell)

OXFORD
RECORDS
Side A.
45 RPM
F8OW-7374
I'VE BEEN WITH JESUS
THE MUSICAL MESSENGERS
of Saratoga, Indiana
(Powers - Castle Party)
Howard Castle, Guitar
Irene Powers, Piano

OXFORD
RECORDS
Side B.
45 RPM
F8OW-7375
PEACE LIKE A RIVER
THE MUSICAL MESSENGERS
of Saratoga, Indiana
(Powers - Castle Party)
Howard Castle, Guitar
Irene Powers, Piano

Tiếng hát

THANH LAN

TÌNH KHÚC THÁNG SÁU

Tiếng hát

THANH LAN

TÌNH KHÚC THÁNG SÁU

SAIGON PRODUCTION 11

Tiếng Hát Thanh Lan

FACE A:

Tháng Sáu Trời mưa — THANH LAN
Mùa Thu cho em — THANH LAN
Nửa hồn thương đau — THANH LAN
Lá thư — THANH LAN
Thu Vàng — THANH LAN

FACE B:

Mộng ban đầu — THANH LAN
Nước mắt lòng lạnh — THANH LAN
Mùa thu trong mưa — THANH LAN
Tội dưa em sang sông — THANH LAN
Tan tác — THANH LAN

Tiếng Hát THANH LAN

SIDE A

• Tháng Sáu Trời Mưa	*Thanh Lan*
• Mùa Thu Cho Em	*Thanh Lan*
• Nửa Hồn Thương Đau	*Thanh Lan*
• Lá Thu	*Thanh Lan*
• Thu Vàng	*Thanh Lan*

SIDE B

• Nắng Chiều	*Thanh Lan*
• Mùa Thu Trong Mưa	*Thanh Lan*
• Tôi Đưa Em Sang Sông	*Thanh Lan*
• Tan Tác	*Thanh Lan*
Hòa Tấu	

TÌNH KHÚC THÁNG SÁU

THANH LAN

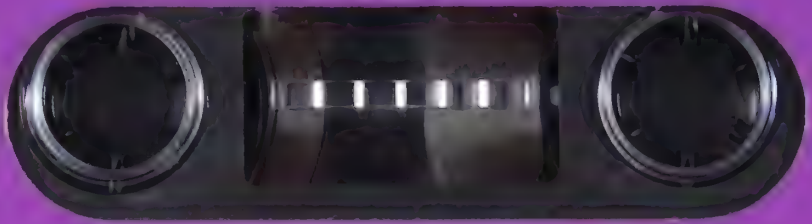
SAIGON PRODUCTION 11

A

âm thanh nổi

THANH LAN

SAIGON PRODUCTION 11



B

âm thanh nổi

大悲神咒

上海佛學書局監制發行
上海聲像出版社

大悲神咒

上海佛學書局監制發行

上海聲像出版社

大悲神咒

J－2106

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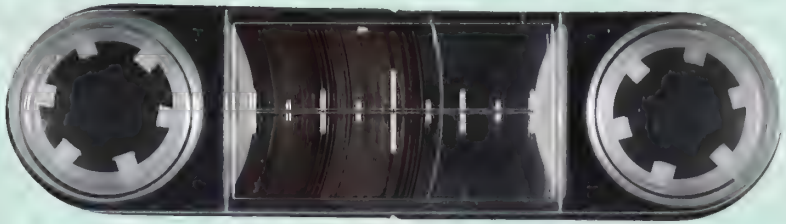
生產許可證：(XK29－006－0037)

— 大悲神咒 —

A



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— 大悲神咒 —

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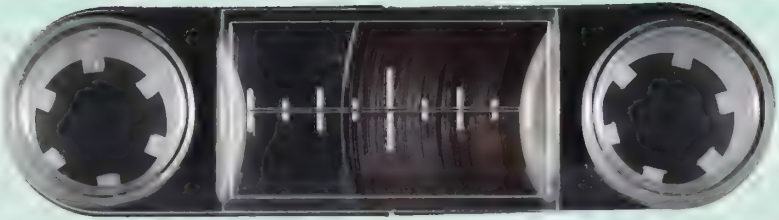

J－2106

ISRC－CN－E04－93－0031－0 A • G4

Nhạc Mới 3

BEST OF DUC HUY 1

NM

DIGITAL MIX

NHẠC MỚI 3 BEST OF DUC HUY 1

1
em đi*
nếu xa nhau
yêu em dài lâu
mùa thu ru em
tình yêu lần cuối

2
xin một ngày mai có nhau
đường xa tới mùa
và tôi cũng yêu em
khóc một giòng sông
đỗ quyên hường

Nhạc Mới 3

BEST OF DUC HUY 1

NM

DIGITAL MIX

ĐÃ PHÁT HÀNH

Nhạc Mới 1

Cassette:
NGƯỜI TÌNH TRĂM NĂM
tiếng hát Đức Huy

Compact Disc:
NGƯỜI TÌNH TRĂM NĂM

Nhạc Mới 2
Cassette:
TENDER DREAM
nhạc hòa tấu với những sáng tác mới 1990 của Đức Huy

Nhạc Mới 3
Cassette:
Best of ĐỨC HUY 1
10 sáng tác nổi tiếng nhất của Đức Huy — hòa âm và thâu âm mới

SẼ PHÁT HÀNH

Compact Disc:
TENDER DREAM

Compact Disc:
Best of ĐỨC HUY 1

Tuyển Tập:
TÌNH CA ĐỨC HUY
20 sáng tác nổi tiếng nhất của Đức Huy trong 20 năm qua với hợp âm guitar

Thực Hiện:
NHẠC MỚI PRODUCTIONS
Hòa Âm và Phối Khí:
PETER SIEBERT & ĐỨC HUY
Phòng Thâu:
ECHO SOUND STUDIO
Mix: BOB DRAKE & ĐỨC HUY
Tất Cả Nhạc và Lời: ĐỨC HUY
(*EM ĐI: Đức Huy & Phũ Du)
Hình Bìa: THÁI TÀI
In Loạt: EASTWEST PRINTING

Xin liên lạc:

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Nhạc Mới 3

BEST OF DUC HUY 1

1 *em đi**
nếu xa nhau
yêu em dài lâu
mùa thu ru em
tình yêu lần cuối

2 *xin một ngày mai có nhau*
đường xa ướt mưa
và tôi cũng yêu em
khóc một giòng sông
đỗ quỳnh hương

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ATC-9540

DOLBY SYSTEM

0 7822-19540-4

GIL SCOTT-HERON
REAL EYES

ARISTA
RECORDS AND TAPES

ATC
9540

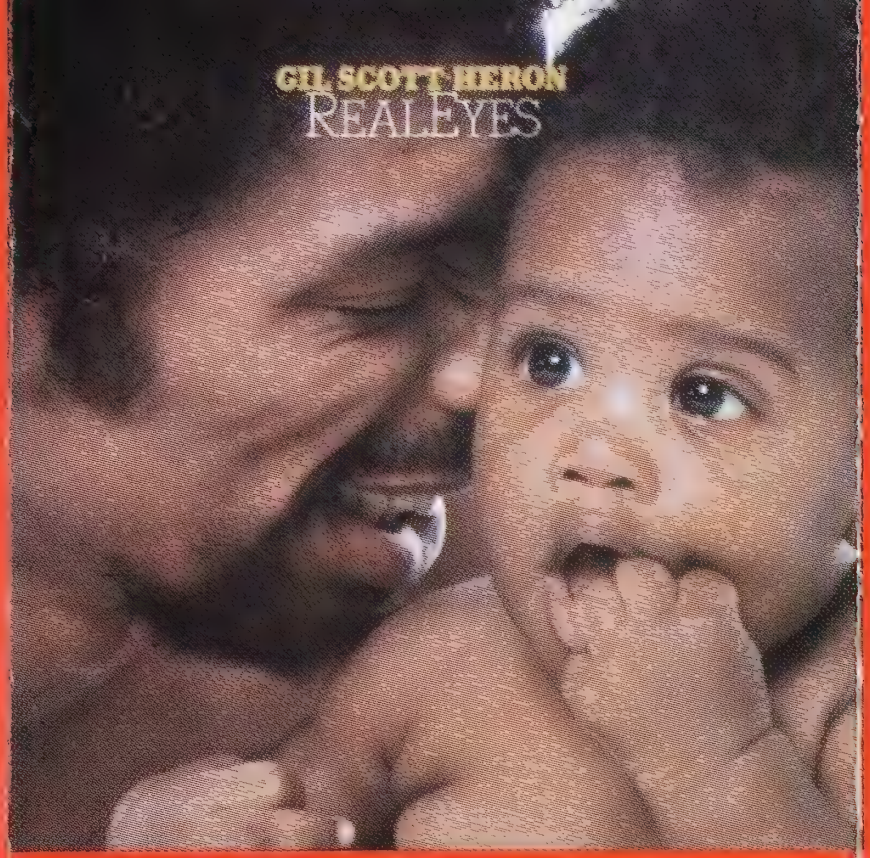
GIL SCOTT-HERON
REAL EYES

ARISTA
RECORDS AND TAPES

1 The Train From Washington
Not Needed
Waiting For The Axe To Fall
Combinations

2 Legend In His Own Mind
You Could Be My Brother
The Klan
Your Daddy Loves You
(For Gia Louise)

ARISTA RECORDS, INC. 6 West 57th Street, New York, N.Y. 10019



ATC-9540

DOLBY SYSTEM

0 7822-19540-4

GIL SCOTT-HERON
REAL EYES
ARISTA
RECORDS AND TAPES

SIDE 1 TIME: 17:11

The Train From Washington
Not Needed
Waiting For The Axe To Fall
Combinations

SIDE 2 TIME: 18:08

Legend In His Own Mind
You Could Be My Brother
The Klan*
Your Daddy Loves You (For Gia Louise)

All selections written by Gil Scott-Heron
except *written by A.& D. Gray
Produced by Gil Scott-Heron and
Malcolm Cecil for Spice Inc.

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The Train From Washington ▪ Not Needed ▪
Waiting For The Axe To Fall ▪ Combinations
℗ & © 1980 Arista Records, Inc.

ATC
9540
MFG.
U.S.A.

1

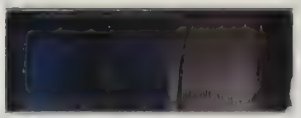
GIL SCOTT-HERON
REAL EYES

DOLBY SYSTEM

ARISTA
RECORDS AND TAPES

Legend In His Own Mind ▪ You Could Be My Brother ▪
The Klan ▪ Your Daddy Loves You (For Gia Louise)
℗ & © 1980 Arista Records, Inc.

ATC
9540
MFG.
U.S.A.



2

DOLBY SYSTEM

GIL SCOTT-HERON
REAL EYES

ARISTA
RECORDS AND TAPES

SIDE I

INTRODUCTION
Rev. O.C. Morgan
Shreveport, La.

Sermon: **LOVE IN ACTION** (23:46)
Rev. Willie Morganfield

SIDE II

Sermon: **LOVE IN ACTION** (Pt. 2) (3:37)
Rev. Willie Morganfield

PRECIOUS LORD (4:48)

WHAT IS THIS (8:40)

SIDE I

INTRODUCTION
Rev. O.C. Morgan
Shreveport, La.

Sermon: **LOVE IN ACTION** (23:46)
Rev. Willie Morganfield

SIDE II

Sermon: **LOVE IN ACTION** (Pt. 2) (3:37)
Rev. Willie Morganfield

PRECIOUS LORD (4:48)

WHAT IS THIS (8:40)

Testament Records

LOVE IN ACTION

Rev. Willie Morganfield

CREDITS

Engineer:	C.J. Hill of C.J's Production
Cover Design:	Chambers Arts & Design's
Producer:	Herman Finley
Sermon Preached At:	Bright Star Baptist Church 223 E. 78th St. Shreveport, LA 71106 Rev. John H. Maple - Pastor

MUSICIANS

Herman Finley - Piano
Carlette Smith & Michael Harris Organ
Timothy Nash - Drums
Herman Finley - Synthesizer
C.J. Hill - Bass

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INTRODUCITON

Rev. O.C. Morgan - Shreveport, LA

Sermon: **LOVE IN ACTION** (23 46)

A

REV. WILLIE MORGANFIELD

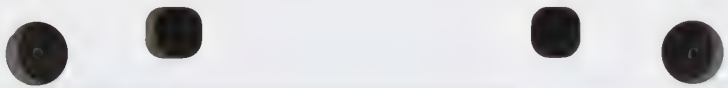
Sermon: **LOVE IN ACTION** (Pt 2) (3:37)

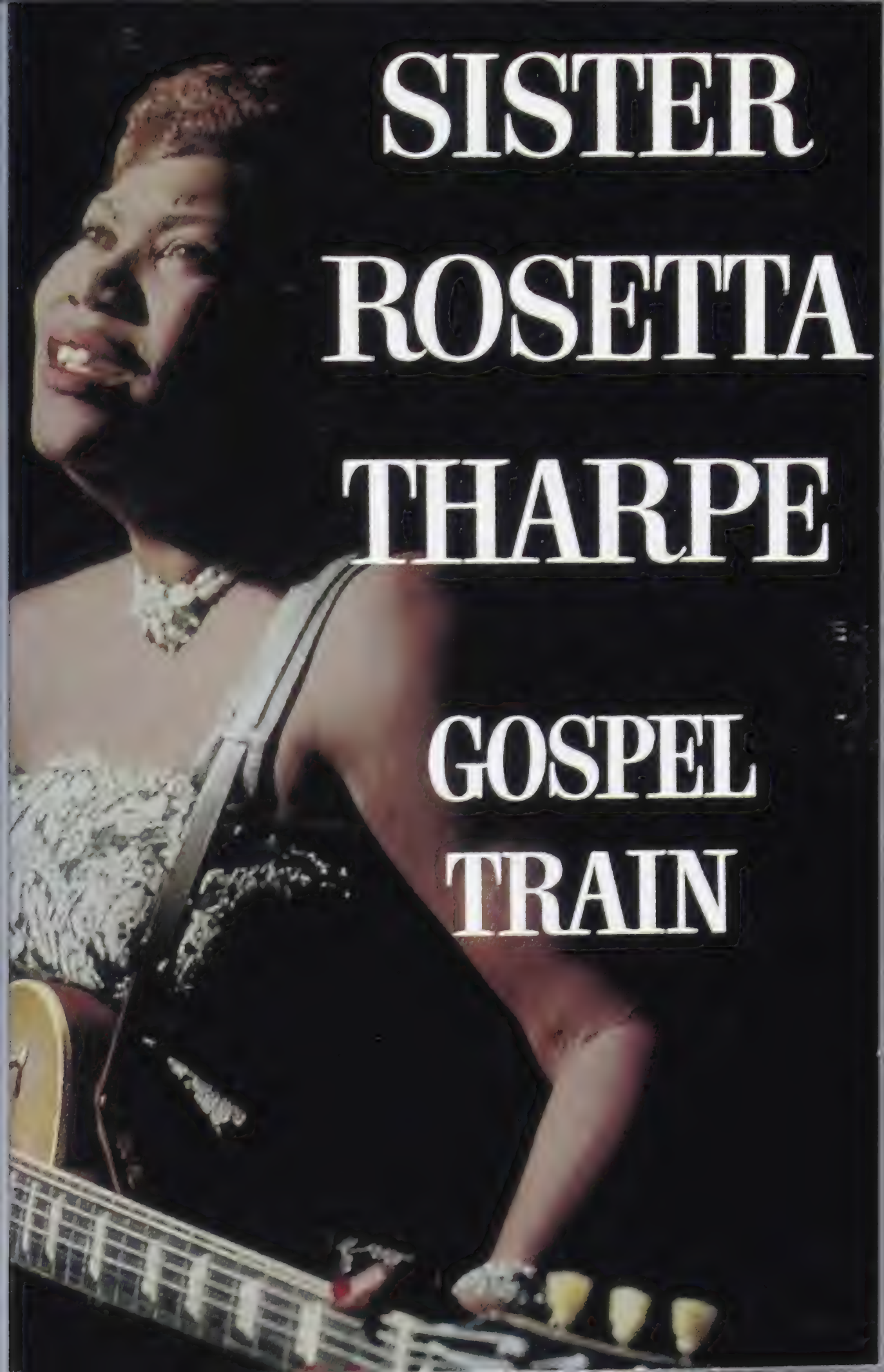
PRECIOUS LORD (4:48)

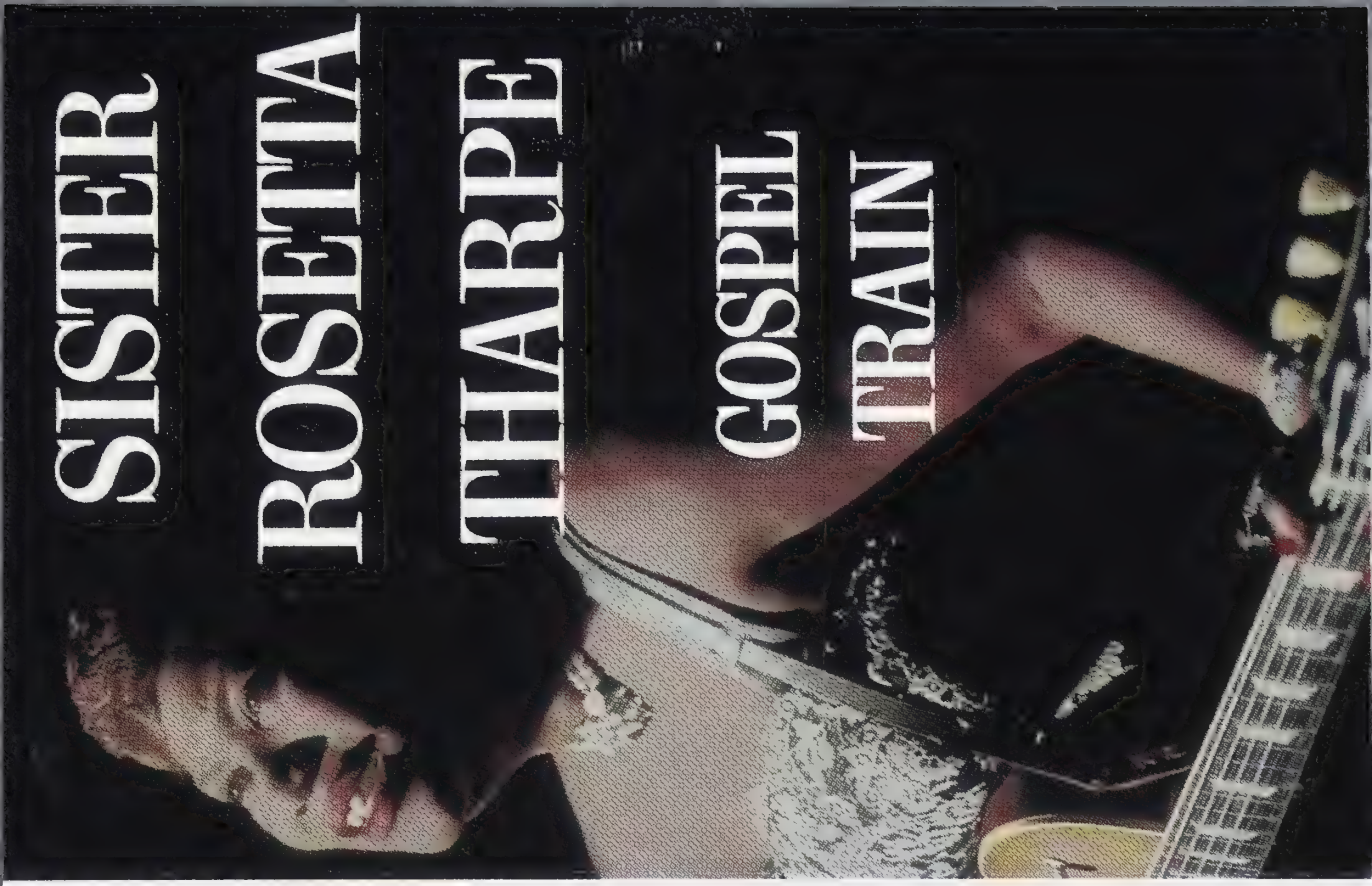
WHAT IS THIS (8:40)

B

REV. WILLIE MORGANFIELD




SISTER
ROSETTA
THARPE
GOSPEL
TRAIN



SISTER ROSETTA THARPE

GOSPEL TRAIN

841 134-4

LECTION

SIDE A

Jericho • When They Ring The Golden Bell
Two Little Fishes, Five Loaves Of Bread • Beams Of Heaven
Cain't No Grave Hold My Body Down • All Alone

SIDE B

Up Above My Head There's Music In The Air
I Shall Know Him • Fly Away • How About You
Precious Memories • 99 1/2 Won't Do

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0501

DOLBY SYSTEM
DOLBY HX PRO

PolyGram

If one were to attempt to delve way back in American history to find the roots of our folk music, the digging would sooner or later come up with "gospel" singing. For that is music of a deep-rooted folk tradition which goes way back into other and somewhat more obscure times and places. Not long after the original Thirteen Colonies revolted and won their freedom, "revolt" emotions held sway even in the churches and the people started to turn from their stringent church ways by merely adapting the popular tunes and rhythms into secular music. The result was heightened religious fervor. And in the first 25 years of the 19th Century the Negro Protestant churches went through another religious revival which, again, had its effect on and was affected by the secular "folk" music.

So it has been throughout the history of the Protestant churches — the folk music became the secular music and the secular music, at the same time, became part of the folk traditions. This intertwining of religion with popular tunes and tempo was most evident in the Negro churches.

In more recent times, gospel singers have brought the modern musical instruments into the churches and with them, the jazz and blues sounds.

One of the all-time great exponents of the "gospel" song is, of course, Sister Rosetta Tharpe. Ths wonderful revival singer of the Pentecostal or Holiness congregations has taken her music into revival meetings and other church services across the country for years — and she has always attracted and held spellbound the packed meeting places. Rosetta Tharpe has proven, a thousand times over, that she has a greater hold on her audience, a deeper feeling for the music and words and a more powerful ability to present gospel music than anyone else who has ever played the "church circuit." That tremendous appeal has been strong enough to bring 25,000 people to a single gospel concert.

For Rosetta Tharpe, the music and the feeling came "naturally." Even before she took her first infant steps, her musical education was steeped in the gospel songs. The Cotton Plant, Arkansas, youngster was the daughter of a woman who spent a good portion of her time in preaching to Pentecostal congregations. By the time Rosetta was six years old she had already learned to play the guitar. It was in Chicago when the six year old singer made her "debut" before a congregation of 1,000 people. From that time on, Rosetta, and those around her, knew that she had found her true calling — and she has rarely strayed from her chosen work.

At one time, however, Rosetta Tharpe sang with Lucky Millander's band and played her music in such smart locations as Cafe Society in New York. That she was a great success would have been obvious to all who had ever heard her sing and play her steel-bodied guitar. But Rosetta never felt right in the night club scene and it wasn't long before she was back on the road touring the churches and delivering her gospel message in that all-powerful way of hers.

In this first collection of Sister Tharpe's gospel music will be found some traditional sense. The power of all, however, is derived from the basic message and the striking voice of Sister Rosetta.

Musically, then, this collection will intrigue even the severest critics. The religious values are best described in a well-known quotation from John Wesley, the Methodist divine, who said, "Why should the devil have all the good tunes?"

1989: Executive Producer: Raina Bundy

Remastered by Tom Coyne
at Hit Factory, NYC

SISTER ROSETTA THARPE
GOSPEL TRAIN

JERICHO (2:02) • WHEN THEY RING THE GOLDEN BELL (2:31) • TWO LITTLE FISHES, FIVE LOAVES OF BREAD (2:25) • BEAMS OF HEAVEN (3:23) • CAIN'T NO GRAVE HOLD MY BODY DOWN (2:28) • ALL ALONE (2:39)

SIDE 1

841 134-4

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LECTION 12

DOLBY SYSTEM
DOLBY NR PRO

PolyGram

SISTER ROSETTA THARPE
GOSPEL TRAIN

UP ABOVE MY HEAD THERE'S MUSIC IN THE AIR (2:27) • I SHALL KNOW HIM (2:29) • FLY AWAY (2:26) • HOW ABOUT YOU (3:31) • PRECIOUS MEMORIES (2:40) • 99 1/2 WON'T DO (1:59)

SIDE 2

841 134-4

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LECTION

DOLBY SYSTEM
DOLBY HX PRO

PolyGram

SC-14734

SAVOY

MYRNA SUMMERS
HERE COMES THE SON

SC-14734

MYRNA SUMMERS
HERE COMES THE SON

SC-
14734

MYRNA SUMMERS
HERE COMES THE SON

SIDE ONE
YOU DON'T HAVE NOTHING, IF YOU
DON'T HAVE JESUS
REACH MY GOAL
HERE COMES THE SON
WALK IN THE SPIRIT
ANGELS KEEP WATCHING OVER ME

SIDE TWO
NO NOT ONE
GLORIFY HIS NAME
I COULDN'T KEEP IT TO MYSELF
MERCY
OH HOW I LOVE JESUS

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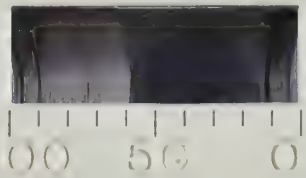
P.O. Box 279
Elizabeth, New Jersey 07207

MYRNA SUMMERS

HERE COMES THE SON

YOU DON'T HAVE NOTHING, IF YOU DON'T HAVE JESUS •
REACH MY GOAL • HERE COMES THE SON • WALK IN THE SPIRIT •
ANGELS KEEP WATCHING OVER ME

SC
14734



SIDE
ONE

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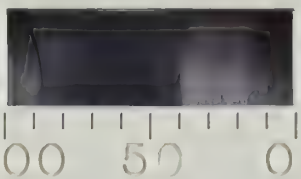
MYRNA SUMMERS

HERE COMES THE SON

NO NOT ONE • GLORIFY HIS NAME • I COULDN'T KEEP IT
TO MYSELF • MERCY • OH HOW I LOVE JESUS

SC 14734



SIDE TWO

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ST. PAUL'S COLLEGE CHOIR

Lawrenceville, Virginia

ST. PAUL'S COLLEGE CHOIR

Side A

1. In Dat Great Gettin' Up Mornin'
   (Arr. by J. Hairston) Harold Troy, Soloist
2. Soon-Ah Will Be Done
   (Arr. by William L. Dawson)
3. An' I Cry
   (Arr. by Noah Ryder) Aldora Greene & Barbara Gilbert, Soloists
4. Po' ol' Laz'urs
   (Arr. by John W. Work) Hawthorne Faison, James Hill, Lois Clark and Robert Underwood, Soloists
5. Let Us Break Bread Together
   (Arr. by Noah Ryder)

Side B

1. Roll, Jordan, Roll
   (Arr. by Ruth H. Gillum) Barbara Gilbert, Soloist
2. My Lord, What A Morning
   (Arr. by Harry T. Burleigh)
3. Poor Me
   (R.N. Dett) Wm. H. Foreman, Soloist
4. My Shepherd Will Supply My Need
   (Arr. by Virgil Thompson)
5. Lord, I'm Out Here On Your Word
   (Arr. by John W. Work) Harold Troy, Soloist
6. Everytime I Feel The Spirit
   (Arr. by Wm. L. Dawson) Robert Underwood & Wm. Foreman, Soloists

IN DAT GREAT GETTIN' UP MORNIN' • SOON-AH WILL BE DONE • AN' I CRY • PO' OL' LAZ'URS • LET US BREAK BREAD TOGETHER

Side A

ST. PAUL'S COLLEGE CHOIR

Lawrenceville, Virginia

ROLL, JORDAN, ROLL • MY LORD, WHAT A MORNING •
POOR ME • MY SHEPHERD WILL SUPPLY MY NEED •
LORD, I'M OUT HERE ON YOUR WORD •
EVERYTIME I FEEL THE SPIRIT

Side
B

ST. PAUL'S COLLEGE CHOIR

Lawrenceville, Virginia

NGỌC LAN & DON HO

136

Comme Toi

NGỌC LAN & DON HO

Comme Toi

136

COMME TOI

136

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- Giáng Ngọc 91: *Nữa Đêm Ngoài Phố*
- Giáng Ngọc 92: *Vỹ Dạ Đò Trăng*
- Giáng Ngọc 93: *Nếu Em Về Bên Nhau*
- Giáng Ngọc 94: *Ru Ta Ngậm Ngùi*
- Giáng Ngọc 95: *Dạ Vũ Mừng Xuân*
- Giáng Ngọc 96: *Crazy For You*
- Giáng Ngọc 97: *Tình Sầu Biên giới*
- Giáng Ngọc 98: *Tôi Đi giữa Hoàng Hôn*
- Giáng Ngọc 99: *Hoa Sứ NHà Nàng*
- Giáng Ngọc 100: *Dạ Vũ Bebop-Cha Cha Cha*
- Giáng Ngọc 101: *Trong Tâm Mắt Đời*
- Giáng Ngọc 102: *Top 40-Lost In Your Eyes*
- Giáng Ngọc 103: *Mảnh Tình Thương*
- Giáng Ngọc 104: *Bên Đời Hiu Quạnh*
- Giáng Ngọc 105: *Nhạc HòaTấu Khiêu Vũ*
- Giáng Ngọc 106: *Thiên Trang Đặc biệt*
- Giáng Ngọc 107: *Hãy Yêu Nhau Đi*
- Giáng Ngọc 108: *Khúc Hát Ân Tình*
- Giáng Ngọc 109: *Người Đi Qua Đời Tôi*
- Giáng Ngọc 110: *Dấu Chân Kỷ Niệm*
- Giáng Ngọc 111: *Dân Ca Ba Miền*
- Giáng Ngọc 112: *Tình Lỡ*

HIFI STEREO

136

Thực hiện:
LÊ BÁ CHƯ
Hòa âm:
THANH LÂM & TRÚC HỒ
Phòng thâu:
JOHN STUDIO
Hình bìa:
Ca sĩ DON HO
Photo by:
LU HUỲNH

Tổng phát hành
LÊ BÁ CHƯ

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COMME TOI

NGỌC LAN & DON HO

MẶT A:

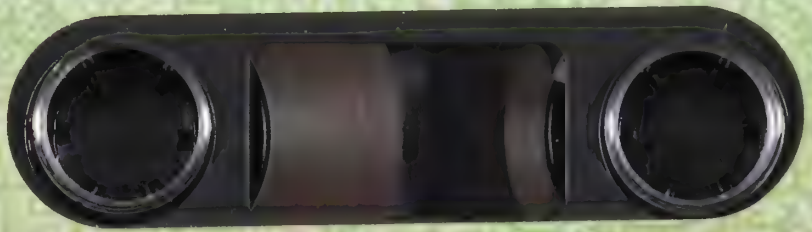
1. COMME TOI — Ngọc Lan & Don Ho
2. WHEN YOU GO TO SAN FRANCISCO — Don Ho
3. LUI (Chàng) — Ngọc Lan
4. PAPA — Don Ho
5. APRÈS L'ORAGE — Ngọc Lan

MẶT B:

1. LOVE ME! PLEASE LOVE ME! — Don Ho
2. TÌNH YÊU ĐÓ — Ngọc Lan & Don Ho
3. SEALED WITH A KISS — Don Ho
4. EM ĐÃ YÊU — Ngọc Lan
5. ĐIỆN THOẠI TỚI EM — Don Ho

COMME TOI

136



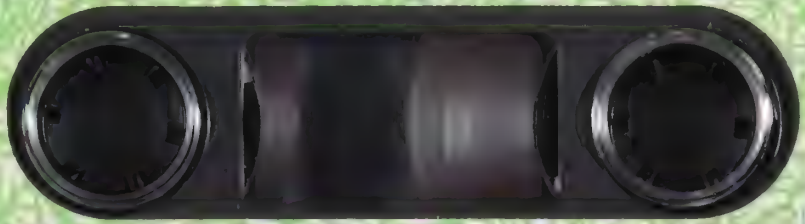
SIDE
A
STEREO

NGOC LAN & DON HO

Lê Bá Chư

Trung Tâm Giáng Ngọc

SIDE *B*



STEREO

9551 Bolsa Ave. Suite D & E Westminster, CA 92683

Tel: (714) 531-2246 & (714) 963-8781

VOL. 3

RARE AND UNRELEASED

GROUP HARMONY GEMS

CITY SOUNDS
CS103

FEATURING:

JIMMY PIPKIN & THE GALLAHADS
THE IMPACTS
THE CONNOTATIONS
THE STEREOS
DION
FARREL AND THE FLAMES

AND MANY MORE!!

RARE AND UNRELEASED GROUP HARMONY GEMS

VOLUME 3

1. **Burning Love** - Love Lords (1962)
2. **With All My Heart** - Billboards (1961)
3. **Around The World** - Billboards (1961)
4. **This Letter To You** - Jimmy Pipkin & The Gallahads (1962)
5. **I Found A Love** - Hilites (1954)
6. **ZanZee** - Hilites (1954)
7. **Holly** - 4 Cheers (Unreleased (1958)
8. **We Go Together** - High Seas (1960)
9. **That's My Desire** - Dion & Group (Live, Unreleased Acappella 1992)
10. **Soup** - Impacts (1958)
11. **Now Is The Time** - Impacts (1958)
12. **Dreams And Memories** - Farrel And The Flames (1961)
13. **Lonely City** - Debonairs (Unreleased 1959)
14. **Echoes Of My Heart** - Stereos (1962)
15. **Do You Close Your Eyes** - Josh White Jr. (1959)
16. **Rumors** - Brightones (1964)
17. **Come Out Tonight** - Tony La Marr (1960)
18. **Oh My Love** - MurFresboro (1959)
19. **Two Hearts Fall In Love** - Connotations (1962)
20. **Please Be My Love** - Lanes (Unreleased 1956)
21. **Why Do Fools Fall In Love** - Eddie Hollman (1960)
22. **Never Let Me Go** - Eddie Hollman (1960)
23. **The Wonder Of Love** - Holidays (1958)
24. **I'm Not Ashamed** - Holidays (1958)

RARE AND UNRELEASED GROUP HARMONY GEMS

CITY SOUNDS

COMPACT disc DIGITAL AUDIO

VOLUME 3

1. Burning Love - [illegible] (1962)
2. With All My Heart - [illegible] (1961)
3. Around The World - [illegible] (1961)
4. This Letter To You - [illegible] (1962)
5. I Found A Love - [illegible] (1954)
6. ZanZee - [illegible] (1954)
7. Holly - [illegible] (Unreleased 1958)
8. We Go Together - [illegible] (1959)
9. That's My Desire - [illegible] (Live, Unreleased Acapella 1962)
10. Soup - [illegible] (1958)
11. Now Is The Time - [illegible] (1960)
12. Dreams And Memories - [illegible] (1961)
13. Lonely City - [illegible] (Unreleased 1960)
14. Echoes Of My Heart - [illegible] (1962)
15. Do You Close Your Eyes - [illegible] (1959)
16. Rumors - [illegible] (1964)
17. Come Out Tonight - [illegible] (1960)
18. Oh My Love - [illegible] (1960)
19. Two Hearts Fall In Love - [illegible] (1962)
20. Please Be My Love - [illegible] (unreleased 1960)
21. Why Do Fools Fall In Love - [illegible] (1960)
22. Never Let Me Go - [illegible] (1960)
23. The Wonder Of Love - [illegible] (1960)
24. I'm Not Ashamed - [illegible] (1956)

Made in Germany

CITY SOUNDS
CS103

7 24075-9010-2 3

Rare and Unreleased Group Harmony Gems Vol.3 CS103

CITY SOUNDS
CS116

VOL. 14

RARE AND UNRELEASED

GROUP HARMONY GEMS

FEATURING!

THE EMERALDS
THE YOUNGSTERS
THE PASTELS
THE CLICKETTES
THE TRAVELERS
THE NOBLES

AND MANY MORE!

RARE AND UNRELEASED GROUP HARMONY GEMS

VOL. 14

CITY SOUNDS
CS118

VOLUME 14

1. Zoom Zoom Zoom • The Rainbeaus • 63
2. Emotions You • The Miracles • 61
3. My Love is True • The Emeralds • 60 (Prev. Unrel.)
4. My Last Affair • The Serenaders • 62
5. Face Of An Angel • Joey Dee And The Starliters • 65
6. When Your Wedding Ring Was New • The 4-Knights • 58
7. Why Do Fools Fall In Love • The Gallahads • 61
8. Mr. Baby • Frankie Vall And Group • 60
9. Wee Hour Woman • The Dillons • 64
10. Don't Cry • The Inspirations • 58
11. Leave It To Me • The Gitters • 58
12. Desert Winds • Jose Mary And The Fashions • 58
13. I Sent A Letter To Your Heart • The Emeralds • 60 (Prev. Unrel.)
14. Those Foolish Things • The Starlites • 61
15. I'm Sorry Now • The Youngsters • 58
16. Your Candy Kisses • Faye Hicks And The Sweet Tears • 58
17. You Don't Love Me Anymore • The Fleets • 57
18. If Tears Were • The Steppers • 58
19. My Prayer To Heaven • The Summits • 59 (Prev. Unrel.)
20. Why Oh Why • The Lionels • 57
21. White Rose • The Travelers • 61
22. Do You Love Me • The Nobles • 58
23. Hey Senorita Today • The Progressions • 58 (Prev. Unrel.)
24. Sweet Thing • The Kite Cats • 60

RARE and
UNRELEASED
Group Harmony
GEMS

CITY SOUNDS
CS113

Rare and Unreleased Group Harmony Gems Vol. 14 CS118

VOLUME 14

1. ZOOM ZOOM ZOOM - THE REMINISCENTS
2. EMBRACEABLE YOU - THE MIRACLES
3. MY LOVE IS TRUE - THE EMERALDS (PREV. UNREL.)
4. MY LAST AFFAIR - THE SERENADERS
5. FACE OF AN ANGEL - JOEY DEE AND THE STARLIGHTERS
6. WHEN YOUR WEDDING RING WAS NEW - THE 4-KNIGHTS
7. WHY DO FOOLS FALL IN LOVE - THE GALLAHADS
8. MR. ECHO - FRANKIE VAL AND GROUP
9. WINE HEAD WOMAN - THE DRIFTERS
10. DON'T CRY - THE INSPIRATIONS
11. LEAVE IT TO ME - THE GRIFFINS
12. DESERT WINDS - JUNE MOY AND THE FEATHERS
13. I SENT A LETTER TO YOUR HEART - THE EMERALDS (PREV. UNREL.)
14. THESE FOOLISH THINGS - THE STARFIRES
15. I'M SORRY NOW - THE YOUNGSTERS
16. YOUR CANDY KISSES - FAITH TAYLOR AND THE SWEET TEENS
17. YOU DON'T LOVE ME ANYMORE - THE PASTELS
18. IF THERE WERE - THE SNAPPERS
19. MY PRAYER TO HEAVEN - THE SUEDES (PREV. UNREL.)
20. WHY OH WHY - THE CLICKETTES
21. WHITE ROSE - THE TRAVELERS
22. DO YOU LOVE ME - THE NOBLES
23. WAY BEYOND TODAY - THE PROGRESSIONS (PREV. UNREL.)
24. SWEET THING - THE NITE CAPS

Faith Taylor & The Sweet Teens

CITY SOUNDS
CS118

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Rare and Unreleased Group Harmony Gems Vol. 14 CS118

Rare Instrumentals Vol. 3

CAN-2303

Rare Instrum.
maxell
CD-R
E415JS407084400A21
80 min | 700 MB
Vol. 3

CAN-2303

RARE INSTRUMENTALS VOL.3

1) **2000 Lb Werewolf – *NEANDERTHALS***
2) **69 – *ARONDIES – Sherry 198***
3) **Apache (not) – *DAVID BOX & RAVENS(unissued)***
4) **Caravan – *BOBBY CHRISTIAN – Staphany 1833***
5) **Chicken Shot Blues – *EDDIE COCHRAN***
6) **El Rondia – *ARONDIES – Sherry 198***
7) **Funny Time – *CARNATIONS – Laurie 3163***
8) **Go Doug Go – *DOUG CLARK – Jubilee 5546***
9) **Guybo – *EDDIE COCHRAN (KELLY FOUR) Silver 1001***
10) **Hammy Blues – *EDDIE COCHRAN (Unreleased)***
11) **Heartbeat – *TEMPOS – Justice lbl***
12) **Jam Sandwich – *EDDIE COCHRAN (Unreleased)***
13) **Malaguena – *ROY CLARK – Capitol 5565***
14) **Midnight Moover Groover – *CRAWFORD BROTHERS – Aladdin 3375***
15) **Overdue Blues – *ROY CLARK – Cap 5564***
16) **Rampage – *THE WEEKENDERS – Dome lbl***
17) **Shades – *ARDONDIES – Sherry lbl***
18) **Strollin' Guitar – *EDDIE COCHRAN – Silver 1004***
19) **Summertime Rock – *RODNEY & BLAZERS – Kampus 100***
20) **Sunday Stroll – *HONORABLES – Honor 102***
21) **The Chicken Back – *CURIOS – Curio 102***
22) **The Cruel Surf – *DAKOTAS – Liberty 55618***
23) **The Millionaire – *DAKOTAS – Liberty 55618***
24) **Tush Hog – *ROY HEAD – Back Beat 576***
25) **Wabash Blues – *AL SMITH – Abner 1014***
26) **Warpaint – *RODNEY & BLAZERS – Kampus 880***
27) **Wipeout – *TEMPOS – Justice Lbl***

Made in CANADA

CAN-2303

RARE INSTRUMENTALS VOL.3

CAN-2303

VOL. 1 RARE AND UNRELEASED GROUP HARMONY GEMS

CITY SOUNDS

FEATURING!

THE EL VENOS
THE ACADEMICS
THE LOVE LARKS
THE ELEGANTS
THE SONICS
THE FANTASTICS

AND MANY MORE!

RARE AND UNRELEASED GROUP HARMONY GEMS

As collectors ourselves, we wish to provide the best quality available. Naturally this is not always possible, with so many master tapes being destroyed or lost. Some material, only available on demo, was so exceptional we felt this would be the only way you the collector would have an opportunity to hear these sides lost for over 30 years. We're sure you understand.

Thanks!
City Sounds

RARE AND
UNRELEASED
GROUP HARMONY
GEMS
CITY SOUNDS
COMPACT
disc
DIGITAL AUDIO
VOLUME 1
1. Whenever I Get Lonely - Contenders (1962)
2. Bubble Gum Doll - Del-Larks (Unreleased Acappella from 1958)
3. The Way You Look Tonight - Lonely Guys (1958)
4. Ecstasy - Marquees (1958)
5. Teenage Joy - Royal Teentones (1959)
6. More and More - Love Larks (1957)
7. In A Dream - Sonics (Unreleased Demo 1958)
8. Tell Me Little Girl - Spices (1958)
9. Never Let You Go - Poets (1960)
10. Get Married in June - Bel Larks (1963)
11. I've Got A Girl - Capitols (1958)
12. Twinkle Little Star - The Elegants (Unreleased Acappella Original Demo 1957)
13. I Often Wonder - Academics (Unreleased 1959)
14. Snap, Crackle and Pop - Supremes (1958)
15. My Girls - Fantastics (Unreleased 1959)
16. Mr. Echo - 4 Deans (Unreleased 1958)
17. Wedding Bells - Five Secrets (Unreleased 1957)
18. Pretty Girl - Golden Bells (1959)
19. Why Should I Cry - Manhattens (1960)
20. The Girl I Walk to School - Joey Dee & The Starliters (1958)
21. Are You An Angel? - El Venos (Unreleased 1958)
22. Honest I Do - Eltones (Unreleased 1959)
23. Lonely Blue Boy - Will Wendell & Aktones (1962)
24. Chopsticks - La Salles (1958)
25. Oh Rum (The Night) - 4 Wheels (Unreleased 1961)

VOLUME 1

1. Whenever I Get Lonely - Contenders (1962)
2. Bubble Gum Doll - Del-Larks (Unreleased Acappella from 1958)
3. The Way You Look Tonight - Lonely Guys (1958)
4. Ecstasy - Marquees (1958)
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9. Never Let You Go - Poets (1960)
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16. Mr. Echo - 4 Deans (Unreleased 1958)
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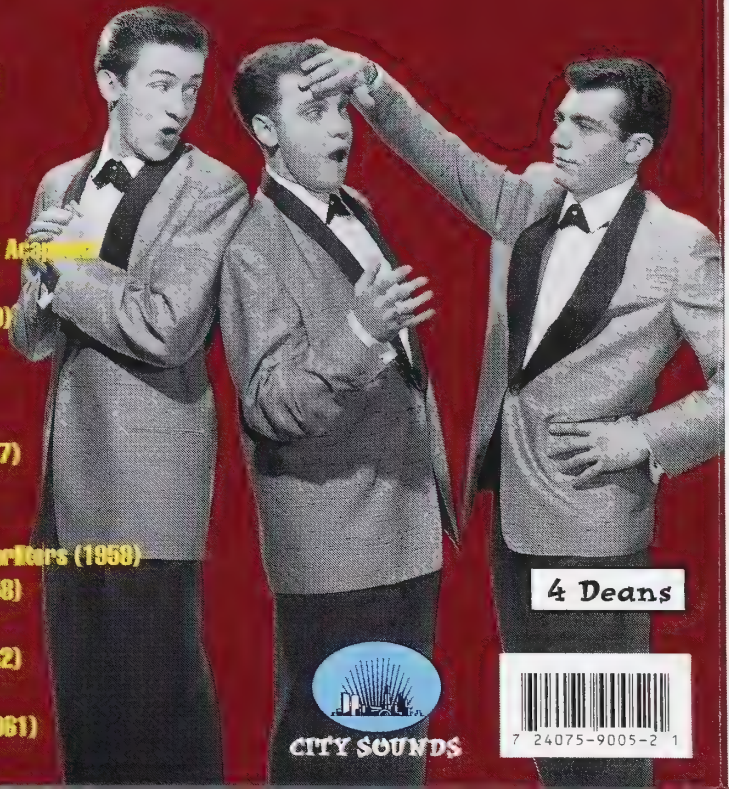
18. Pretty Girl - Golden Bells (1959)
19. Why Should I Cry - Manhattens (1960)
20. The Girl I Walk to School - Joey Dee & The Starliters (1958)
21. Are You An Angel? - El Venos (Unreleased 1958)
22. Honest I Do - The Eltones (Unreleased 1959)
23. Lonely Blue Boy - Will Wendell & Aktones (1962)
24. Chopsticks - La Salles (1958)
25. Uh Hum (The Night) - 4 Wheels (Unreleased 1961)

Made in Germany



CITY SOUNDS

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Rare and Unreleased Group Harmony Gems Vol. 1 CS101

Rare and Unreleased Group Harmony Gems Vol. 1 CS101

Dynamite Group Sounds

26 Explosive 50's, 60's & 70's Group Harmony Sides

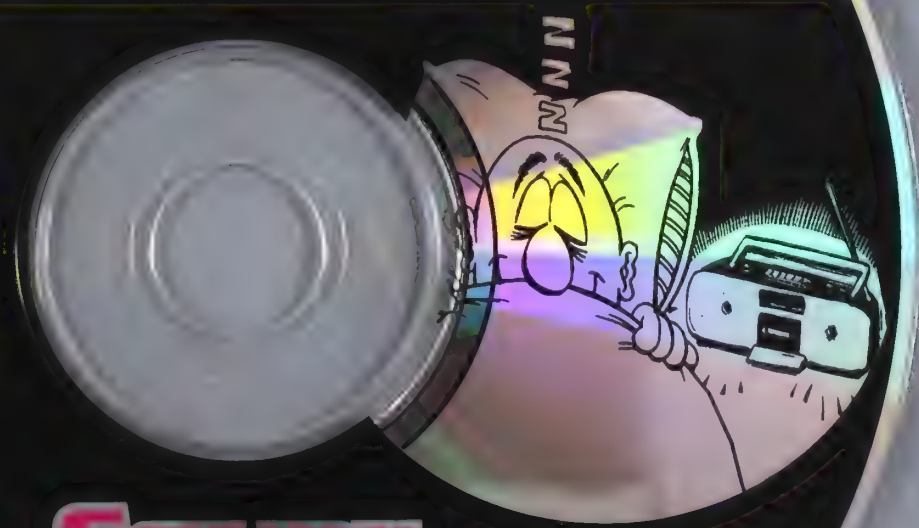
Dynamite 2005 DCVS 4001 Koln, Germany

Dynamite Group Sounds
Cover Versions Volume 1

TITLE	GROUP	LABEL	YEAR
1. Sh-Boom	A.L.M./Jayos	Dig-LP	1957
2. Creation Of Love	Otis Williams/Charms	King-LP	1959
3. Can't Help Falling In Love	Softones	Avco	1973
4. Honey Love	Billy Storm & Group	Atlantic	1961
5. Sweet Sixteen	Platters	Mercury-EP	1957
6. Maybe You'll Be There	Hi-Lites	Dandy-LP	1962
7. I Really Love You	Willie Greene/Harrisontones	DarkHorse	1988
8. Maybe	Bobby Pedrick & Group	Verve	1966
9. Stardust	Vibrations	Okeh LP	1966
10. When You Dance	Glen Madison/Delcos	Ebony	1964
11. Whisper (You Love Me)	Jokers	Wand	1961
12. Dream	Spinners	Liberty	1961
13. Wonderful, Wonderful	Los 5	Sammy	1964
14. Teardrops Are Falling	Gems	Movie	1990
15. A Thousand Miles Away	Artists	Variety	1957
16. Wish She Was Mine	Vilons	Bim Bam Boom	1972
17. Once Upon A Time	Nick Thomas/Toppers	Topps	1961
18. You're Mine	Johnny Flamingo & Group	Caddy	1961
19. Rock-A-Beatin' Boogie	Deep River Boys	Gibralta LP	1972
20. United	Otis Williams/Charms	Deluxe	1957
21. Troubles Not At End	Cupids	Chan	1962
22. Darla, My Darlin	Academics	Ancho	1958
23. Sincerely	A.L.M./Jayos	Dig-LP	1957
24. A Kiss From Your Lips	Billy Storm & Group	Atlantic	1961
25. I Want You To Be My Girl	Teeners	Teen	1957
26. Since I Don't Have You	New Edition	MCA – LP	1984

Dynamite Group Sounds

26 Explosive
50's, 60's & 70's
Group Harmony
Sides



Cover Versions Vol. 1

Dynamite 2005

DCVS 4001

Koln, Germany

Cover Versions Volume 1

Dynamite Group Sounds

TITLE	GROUP	COVERED VERSION	
1. Sh-Boom	A.L.M./Jayos	Chords	1954
2. Creation Of Love	Otis Williams/Charms	Teenagers	1957
3. Can't Help Falling In Love	Softones	Elvis	1961
4. Honey Love	Billy Storm & Group	Drifters	1954
5. Sweet Sixteen	Platters	Sounds	1956
6. Maybe You'll Be There	Hi-Lites	L.A./Hearts	1954
7. I Really Love You	Willie Greene/Harrisontones	Stereos	1961
8. Maybe	Bobby Pedrick & Group	Chantels	1957
9. Stardust	Vibrations	Dominoes	1957
10. When You Dance	Glen Madison/Delcos	Turbans	1955
11. Whisper (You Love Me)	Jokers	Avons	1961
12. Dream	Spinners	Pied Pipers	1944
13. Wonderful, Wonderful	Los 5	Tymes	1963
14. Teardrops Are Falling	Gems	Five Wings	1955
15. A Thousand Miles Away	Artists	Heartbeats	1956
16. Wish She Was Mine	Vilons	Crests	1957
17. Once Upon A Time	Nick Thomas/Toppers	Rochell& Candles	1960
18. You're Mine	Johnny Flamingo & Group	Crickets	1953
19. Rock-A-Beatin' Boogie	Deep River Boys	Bill Haley/Comets	1956
20. United	Otis Williams/Charms	Lovenotes	1957
21. Troubles Not At End	Cupids	Penguins	1956
22. Darla, My Darlin	Academics	G-Clefs	1956
23. Sincerely	A.L.M./Jayos	Moonglows	1954
24. A Kiss From Your Lips	Billy Storm & Group	Flamingos	1956
25. I Want You To Be My Girl	Teeners	Teenagers	1956
26. Since I Don't Have You	New Edition	Skyliners	1958

Dynamite 2005 DCVS 4001 Koln, Germany

Dynamite Group Sounds Cover Versions Vol. 1 DCVS 4001

Dynamite Group Sounds Cover Versions Vol. 1 DCVS 4001

NIGHT TRAIN OF OLDIES

Volume 4

{SUPER SOUND} QUALITY

NIGHT TRAIN OF OLDIES - Volume 4

NIGHT TRAIN OF OLDIES - Volume 4 1004

NIGHT TRAIN of OLDIES

1. A Sunday Morning Love - The Chariots
2. Why Must I Love You - The Esquires
3. Are You Old Enough - The Del-Rios
4. Guiding Angel - The Colts
5. My Gloria - Lee Scott & The Windsors
6. Come Walk With Me - The Spidells
7. Pretty Little Girl - The Chimes
8. Someone Up There - Little Nate & The Chryslers
9. Girl I Love - The Glowtones
10. Two Friends - The Bob Knight Four
11. Echo In My Heart - The Stereos
12. Darling, I Want To Get Married - The Heartbeats
13. I Laughed So Hard - The Fabulous Pearls
14. Off Shore - The Cardinals
15. I'll Be Seeing You In My Dreams - The Gardenias
16. Appointment With Love - The Blue Chips
17. I'll Have Memories Of You - Arthur Lee Maye & Group
18. The Magic Kiss - The Keystoners
19. Take the Key - Richard Berry & The Pharaohs
20. Over the Rainbow - The Dials
21. Why Can't You Be True - The Jive Chords
22. The Cause of a Bad Romance - The Debonairs
23. Pearlie Mae - The Jewels
24. Beggin' For Love - The Wrens
25. My Only Desire - The Flyers
26. Romance In the Spring - The Five Roses
27. Whisper - The Nuggets
28. Arlene - The Titans
29. She's Mine All Mine - The Royal Jokers
30. Uncle Sam's Man - The Elgins

NT 1004

NIGHT TRAIN OF OLDIES - Volume 4 1004

Northern Soul Harmony Gems

Volume 1

SOUL TIME
RECORDS
CD-201
COMPACT
disc
DIGITAL AUDIO
NORTHERN SOUL HARMONY GEMS
VOLUME ONE
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Northern Soul Harmony Gems Vol. 1 CD-201

1. Stubborn Heart - Sheppards
2. Yes I Love You Baby - Dynamics
3. I Thought You Were Mine - Natural Four
4. Lonely One - Steptones
5. Time Will Change - Inverts
6. Baby I Need You - Exceptions
7. How Do You Like It - Sheppards
8. Stay On The Case - Innovations
9. I Want To Feel I'm Wanted - Frankie Beverly & Butlers
10. Nobody Loves Me Like You Do - Flamingos
11. Can't Make It Without You - Superiors
12. Love Will Conquer All - Two Plus Two
13. Under Your Spell - Paramounts
14. Set Me Free - Performers
15. Try A Little Harder - Fi-Dels
16. She's Going To Leave You - Fabulous Peps
17. Sweet & Lovely - Del-Tours
18. Your Love Has Got ME Down - Blenders
19. Savin' My Love For You - Peoples Choice
20. She Keeps Driving Me Wild - Mighty Lovers
21. Your Wish Is My Command - Inspirations
22. You Got To Steal It - Flairs
23. Hurting - Eric & The Vikings
24. If You Cant Tell Me Something Good - Mark Four
25. Stubborn Heart - Earnest Mosley & Group

SOUL TIME CD-201
MADE IN ENGLAND

Northern Soul Harmony Gems Vol. 1 CD-201

Rarest of The Rare

Soul Harmony

FISHY
#1005

Vol. 5

USA
DJ COPY
**
**
NMC
HOLLIDAY
RECORDING CO.
Produced by:
Joe Hume
Arr. & Prod. by:
Dale Warner
P&P
RECORDS

Rarest of The Rare
Soul Harmony
Vol. 5
FISHY
#1005

Rarest of The Rare

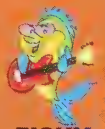
Soul Harmony

Vol. 5

1. New Creations - California
2. Chantlers - In The Beginning
3. Chants - A Lovers Story
4. Arnold Albury / Casuals - My Baby Don t Understand
5. Kenny Robinson / Chessmen - Baby Say You Love Me
6. Hollidays - Happy Young Man
7. Chris Hamilton - I've Got To Cry
8. L.S. Movement - Searching
9. Premieres - I Won t Stand In Your Way
10. Joe Brackenridge / Kascades - Girl For Me
11. Joe Brackenridge / Kascades - Sometime Baby
12. Little Jimmy Gandy - I m Not Like The Others
13. Four Below Zero - Tell Me Why
14. Joe Fisher - Last Letter Of Love
15. Fantastic Nu - Tymes - Darling
16. Exceptionals - What About Me
17. Essence - Broken Promises
18. Sonnets - Forever For You
19. Sisters From The Ghetto - What Made You Change Your Mind
20. Sandy / Pebbles - My Foolish Little Heart
21. Sheila Ferguson - Little Red Riding Hood
22. Elegants - When You re Gone Away
23. Revelons - I Fell In Love
24. Gloria / Relations - Hook, Line & Sinker
25. Onyx - Time Take Me Back
26. Equasions - It s So Hard To Say So Long

The Chants

Due to the obscurity of these tracks this collection contains songs that have been transferred from both analog tapes and vinyl sources and therefore may contain tape hiss and other anomalies



FISHY #1005

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Fishy #1005 Rarest of The Rare Soul Harmony Vol. 5

PHILADELPHIA

STREET SCENE

Best Of Philly Doo Wop

Volume II

PHILADELPHIA STREET SCENE II contains Doo Wop standards, some R & B classics and a dash of original material recorded by local Philadelphia area groups, which is certain to both entertain and stimulate the discriminating collector and enthusiast. Although sub-titled "Philly Doo Wop", many of the Groups/Members grew up on the streets of Camden, NJ. Regardless, all the groups were influenced by the same records and songs that came out during the 50's and 60's. The music bridged the gap as always, music being the universal language.

You will hear some very fine selections arranged tastefully by local vocal groups. Frankie Lafaro does some never before recorded original songs, adding musical accompaniment in his untypical diverse style. **THE FASHIONS** are not represented on this project because of untimely personnel changes.

A major talent hailing from Camden, NJ. is Harold "Tank" Leiter. He was arranger for the dynamite group, **THE BALLADEERS** and is now blending those wonderful "minor chord harmonies" for his new group, **THE PERFECTIONS**.

Frankie Pecatore of **MEMORY LANE** has a past. In the early 60's he sang as solo artist under the name of "Dean Randolph" for ABC Parmount, MGM and Chancellor.

The one song by **THE UNIQUES**, was recorded in the 70's and can be considered a lost master which Bill Hyde was able to salvage and present in this package. The group sang at the Victory Cafe in Camden, NJ. where Bill and his friends used to hang out.

GOODSTUF records

GDSF-1001 Goodstuf Discs • P.O. Box 30075 • Philadelphia, Pennsylvania 19103

PHILADELPHIA
STREET SCENE
GODSTUF records
GDSF-1001
COMPACT disc DIGITAL AUDIO
MADE IN THE USA
Best Of Philly
Doo Wop
Volume II

PHILADELPHIA STREET SCENE

1. **MY FOOLISH HEART** Bandaleers *(2:33)*
   (N. Washington & V. Young) Chappelle & Co
2. **LOVERS NEVER SAY GOODBYE** 5-3 Woodland *(2:39)*
   (Johnson & Wilson) Ivy Gee Music
3. **A QUIET PLACE** Memory Lane *(2:15)*
   (N. Meade-S. Bell) Rittenhouse Music Inc. BMI
4. **GARDEN OF LOVE*** Frankie Lafaro & group *(3:46)*
   (Frank Lafaro) Human Sparrow Music BMI
5. **COME BACK MY LOVE** Street Corner 5 *(2:12)*
   (Bobby Mansfield) Alley Music/Trio Music
6. **EEK EEK BUZZ BUZZ** The Perfections *(2:01)*
   (unknown)
7. **SINCERELY** 45 RPM *(3:03)*
   (Fuqua & Freer) Arc Music
8. **OVER THE RAINBOW*** Remember When *(2:05)*
   (Arlen-Harburg) Leo Feist - ASCAP
9. **NEVER LET ME GO** Uniques *(1:51)*
   (J. Scott) Duchess Music Corp. - BMI
10. **COME BACK TO ME*** Bandaleers *(2:01)*
    (Frank Lafaro) Human Sparrow Music - BMI
11. **IT'S SO HARD TO LAUGH** 5-3 Woodland *(2:15)*
    (Askew - Carter)
12. **MOPITTY MOPE** Memory Lane *(2:00)*
    (Bosstones -W Chatman) Wanda Pub. - BMI
13. **OVER & OVER AGAIN** Street Corner 5 *(2:58)*
    (B. Weismann, A. Weismann) ARC Music
14. **YOU DON'T UNDERSTAND*** Frankie Lafaro & group *(3:43)*
    (Frank Lafaro) Human Sparrow Music - BMI
15. **THAT'S THE WAY IT GOES** The Perfections *(2:30)*
    (M. Levy - D. Parker - R CITA) A. B. Z. Music Corp. - BMI
16. **IT'S ALL RIGHT** 45 RPM *(4:10)*
    (C. Mayfield) Curtom Pub
17. **EVERY ONCE IN AWHILE*** Bandaleers *(2:09)*
    (Arthur Holly) Hillary Music Inc. - BMI
18. **GET A JOB** 5-3 Woodland *(2:14)*
    (Beal - Edwards - Lewis - Horton) K. Williams Wildcat-BMI
19. **SO MUCH IN LOVE** Memory Lane *(2:23)*
    (Straigis - Jackson - Williams) Cameo Parkway Pub
20. **A LITTLE BIT OF SOAP** Street Corner 5 *(2:15)*
    (B. Russell) R. Mellin Inc. - BMI
21. **DOWNTOWN DARBY BLUES*** Frankie Lafaro & group *(3:23)*
    (Frank Lafaro) Human Sparrow Music - BMI
22. **GUIDED MISSLES*** The Perfections *(2:50)*
    (Alfred Gaitwood)
23. **I'M IN THE MOOD FOR LOVE** Bandaleers *(2:21)*
    (J. MC Hugh) Robbins Music Corp. - ASCAP
24. **MIO AMORE** 5-3 Woodland *(2:30)*
    (P. Wilson, N. Nelson, T. Johnson, E. Carey, J. Carey, T. Hunt) Frost Music
25. **LOVE THE ONE YOU'RE WITH*** Frankie Lafaro & group *(2:54)*
    (Stephen Stills) Gold Hill Pub

TOTAL - 67:03

* *these 8 songs contain music - all others are acappella*

Best Of Philly Doo Wop

Volume II

Goodstuf Discs • P.O. Box 30075 • Philadelphia, Pennsylvania 19103

Goodstuf records GDSF-1001

Designed and Printed by Ville Platte Tape & Disc Mfg., Ville Platte, Louisiana

GDSF-1001 PHILADELPHIA STREET SCENE II

GDSF-1001 PHILADELPHIA STREET SCENE II

1950's Rock and Roll
DANCE PARTY

50'S
DANCE PARTY
DP 2001
VARIOUS ARTISTS

1950's Rock and Roll DANCE PARTY

1. The Big Beat - Del-Vikings
2. Don't Leave Me Fannie - Royal Jokers
3. Baby Drop Top - Fabulous Pearls
4. No Sweet Lovin - Drifters
5. Don't Do It - Penguins
6. Juke Box Drive - Mitch Woods and His Rocket 88's
7. Jump and Hop - Romancers
8. Too Late - Moonglows
9. Sugar Mama - The Orbits
10. Baby, Baby, Oh My Darling - Clovers
11. Such Lovin' - The Dubs
12. Double Dealing Baby - Souvenirs
13. Cool Cool Baby - Magic Tones
14. Little Girl (I Love You Madly) - The Clefftones
15. Shivers and Shakes - Fascinators
16. Woke Up This Morning - Four Tops
17. Baby Baby Every Night - Etta James
18. Wiggie Waggie Woo - Cadets
19. Ruby Baby - Drifters
20. Rock Bottom - The Rams
21. You Tickle Me Baby - Royal Jokers
22. Sixty Minute Man - Cadets

DP 2001

DP 2001
1950's ROCK & ROLL DANCE PARTY
1950's ROCK & ROLL DANCE PARTY
DP 2001

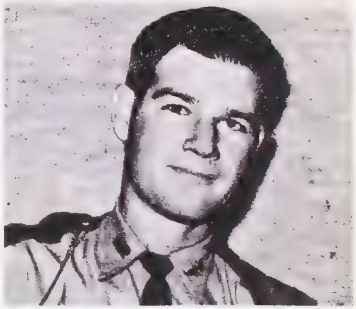
Boreson & Setterberg

RARE NOVELTY Vol. 2

Art Carney (Ed Norton)

Homer & Jethro

TROOPER JIM FOSTER



1 *A Little Beauty – ART CARNEY & Friend(Ed Norton, Jackie Gleason) Columbia 40623 2:33*
2 *Are You Ticklish – LARRY LARGE – Brunswick 55245 1:27*
3 *Classical Cluck – HEN HOUSE FIVE + TWO – WB 8102 2:09*
4 *Do The Frankie – BRIAN & GARY & THE CHAIN RATTLERS – ARV 1105 2:25*
5 *Dolly Partons Tits – McLEAN & McLEAN – Mogombo 505 1:52*
6 *Dominick The Donkey – LOU MONTE – Roulette 66 2:25*
7 *Four On The Floor & A Fifth Beneath The Seat – TROOPER JIM FOSTER – UA 844 2:37*
8 *I Got A Wife – THE MARK IV – Mercury 71403 2:01*
9 *I Want To Hold Your Hand – HOMER & JETHRO – RCA 8345 2:29*
10 *In The Mood – HEN HOUSE FIVE + TWO – WB 8102 2:38*
11 *My Boomerang Won't Come Back – GUY DRAKE UA 398 3:40*
12 *Sarah Synthia Sylvia Stout (Could Not Take The Garbage Out) SHEL SILVERSTEIN - Columbia 45772 2:43*
13 *She Loves You – HOMER & JETHRO – RCA 8345 2:19*
14 *Song Of The Sewer – ART CARNEY – Columbia 40242 2:36*
15 *Swanson, Swenson, Jenson – BORESON & SETTERBERG – Kapp 198 2:44*
16 *Tarzan – SONNY DAY & RARE BREED – Jubilee 5543 2:29*
17 *Terrorvision Time – BRIAN & GARY – ARC 1105 2:37*
18 *The Mechanical Man – BEN BOLT & THE NUTS (Teddy Randazzo) MGM 13635 2:12*
19 *The Telephone – BORESON & SETTERBERG – Kapp 198 2:40*
20 *The Three Hip Piggies – 5 ¾ YR. OLD DIAN –Veltone 712 3.00*
21 *There's A Hole In My Cigarette – SMOKEY – Cameo 254 2:12*
22 *Va Va Va Voom – ART CARNEY – Columbia 40242 2:50*
23 *Very Interesting – ARTIE JOHNSON & RUTH BUZZI – Reprise 753 1:59*
24 *Very Interesting – THE RARE SOUND – In Sound 411 1:41*
25 *What A Crazy Guy – WALLY COX – RCA 5278 2:46*
26 *When Banana Skins Are Falling – TONY RANDALL & JACK KLUGMAN – Phase 4 90016 2:42*
27 *Where's The Beef – COYOTEE McCLOUD – Passport 515 3:06*
28 *Who Stole The Keeshka – THE MATTY'S BROTHERS – Select 719 2:00*
29 *You're So Vain – TONY RANDALL & JACK KLUGMAN 3:13*

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RARE NOVELTY VOLUME 2

All tracks digitally transfered from Vinyl and processed with State of the Art Noise Elimination Technology!

- 29 Crazy Tunes
- Forgotten Gems
- Hilarious Comedy
- Rare Tracks here for the first tiime on CD

COMPACT disc

NOV - 1065

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RARE NOVELTY Vol 2 NOV- 1965

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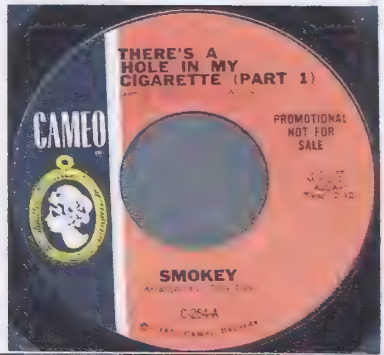
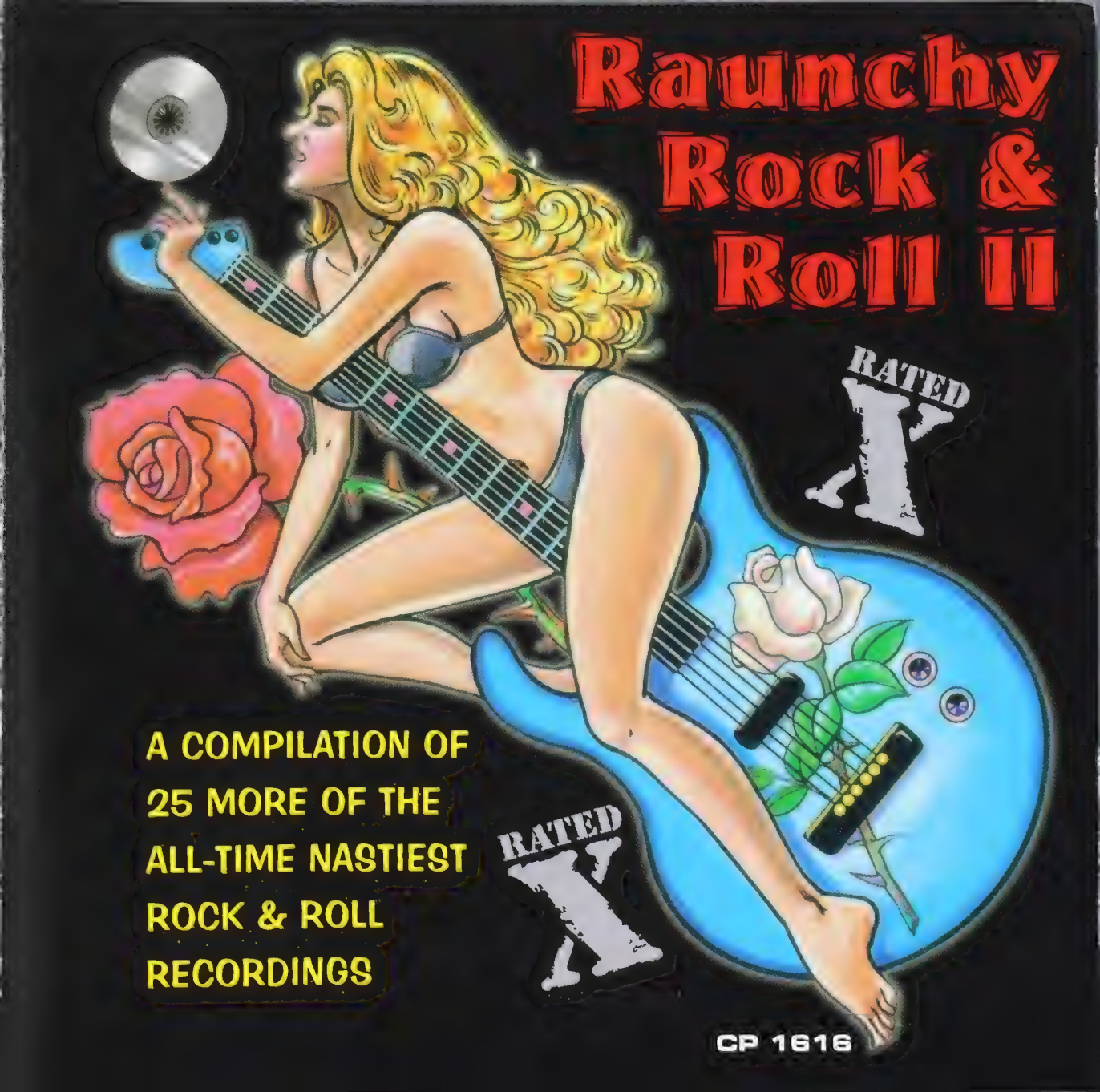


RARE NOVELTY Vol 2 NOV- 1965


Raunchy Rock & Roll II
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A COMPILATION OF 25 MORE OF THE ALL-TIME NASTIEST ROCK & ROLL RECORDINGS
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RAUNCHY ROCK & ROLL II

1. **LARRY, MOVE YOUR HAND** by Penguin Feet & The Teardrop Kid 3:39
2. **GET ON THE TABLE MABEL** by Dale Dawson 2:28
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5. **CIRCULAR IMPRESSION** by The Extras 2:09
6. **HURT** by Izzy D. King 2:20
7. **THE I-95 ASSHOLE SONG** by August & The Spur of the Moment Band 3:12
8. **ITTY BITTY TITTIES** by Trudi's Guy Moe 3:37
9. **ALL FUCKED UP** by Basil T. & The T-Bones 2:03
10. **BANG BANG LULU** by Blackie Kidd 1:30
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15. **WOOD PECKER** by Hollow Holes 2:32
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23. **THE WORLD MAY NOT LIKE ME** by Mike Angelo & The Idols 2:50
24. **INTRODUCTION/BLUE BALLS** by Leo & The Moonlighters 2:11
25. **ROSIE, DON'T BANG THE PIANO** by John Hill 2:52

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RAUNCHY ROCK & ROLL II

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RAUNCHY ROCK & ROLL II

25 of Northern Soul's Blue-Eyed Monsters

NORTHERN SOUL'S BLUE-EYED MONSTERS

Robert John
Del Capris
Thee Chekkers
Brothers Grimm
Eternal Flame
Magnificent Men
B.J. Thomas

1 Robert John – Raindrops, Love and Sunshine
2 Kelly Garrett – Love's the Only Answer
3 Miss D.D. Phillips – Hey Little Girl
4 The Belmonts – You're Like a Mystery
5 Rufus Lumly – I'm in Love Again
6 The Shakers – One Wonderful Moment
7 Del Capris – Hey Little Girl
8 Peggy March – If You Loved Me (Soul Coaxing-Ame Calina)
9 B.J. Thomas – I Don't Have a Mind of My Own
10 Samantha Jones – Ray of Sunshine
11 Harry Deal & the Galaxies – I Still Love You
12 Billy & the Essentials – My Way of Saying
13 Tim Tam's – Don't Say Ni
14 Thee Chekkers – Lack of Love
15 Bobby Jason – Wall to Wall Heartaches
16 The Del Counts – With Another Guy
17 The Burning Bush – Keeps on Burning
18 Cobblestone – Trick Me, Treat Me
19 The Brothers Grimm – Looky Looky
20 Lee Meza – One Good Thing Leads to Another
21 Eternal Flame – Happiness in My Heart
22 Ronnie Gaylord & Burt Holiday – Love (Where Have You Gone)
23 Esko Affair – Salt and Pepper
24 Gary Glenn & the Soul Set – Just Walk in My Shoes
25 The Magnificent Men – All Your Lovin's Gone to My Head

Northern Soul's

Soul Kitchen
SKCD - 32

COMPACT
disc
DIGITAL DATA

Blue Eyed
Monsters
Vol. 1

NORTHERN SOUL'S BLUE-EYED MONSTERS

1 Robert John – Raindrops, Love and Sunshine
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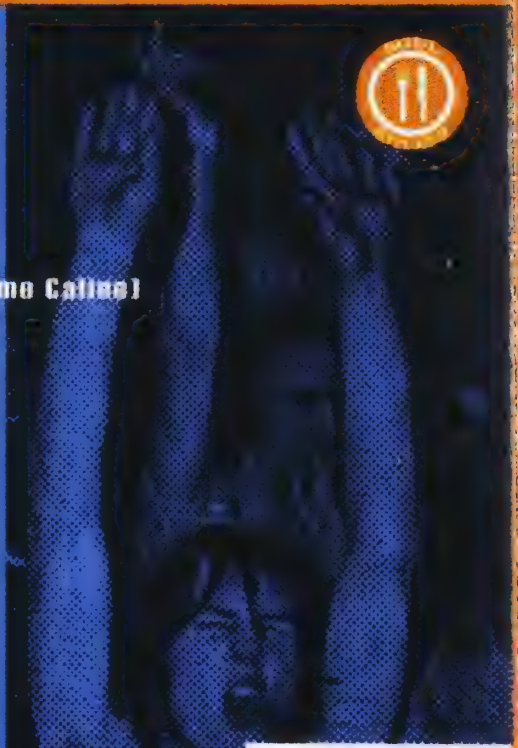

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NORTHERN SOUL'S BLUE-EYED MONSTERS
SKCD-32

Instrumentals

Rare

Vol. 1

Race Instr.
maxell
CD-R
80 min | 700 MB
Vol. 1

RARE INSTRUMENTALS VOL 1 CAN-2301

1 SURF BUNNY – Gene Gray & Stinrays 2:29
2 CHICKEN ROCK – Scott Wood 1:51
3 CRAZY GUITAR – The Corals 2:03
4 SHADOW – The Del-Lagunas 2:41
5 STEERING WHEEL STUCK – Blasters 2:53
6 DELANO SOUL BEAT – Al Garcia 2:21
7 DIRT TRACK BOOGIE – Safaris 2:07
8 BAD RUBBER – Blasters 2:37
9 TIME TUNNEL – Del-Lagunas 2:28
10 GREY PICKER – The Wigglers 2:34
11 FLOOR BOARDING – The Safaris 1:55
12 CHOPPED AND CHANNELED – Blasters 2:13
13 MIDNIGHT FLIER – Vintage 2:02
14 BIRD WALK – The Cave 4 2:20
15 GEAR DOWN BOOGIE – Safaris 2:17
16 BLACK POOL ROCK – Mike Maxfield 2:23
17 SHUTDOWN DADDY – Safaris 2:46
18 SWITCHBLADE – Pat Wallace
19 LONG GONE – Blasters 1:16
20 SPIRIT – Mike Maxfield 3:12
21 SPEED JOCKING – Safaris 2:34
22 SPARTACUS – Mike Maxfield 2:40
23 OIL BURNER – Blasters 2:01
24 SPINOUT – Safaris 2:02
25 WHEEL SOUL – Safaris 2:34
26 EL DORADO – Vintage 2:34
27 WHEELS THEME – Safaris 1:55

The Wigglers

Made In CANADA

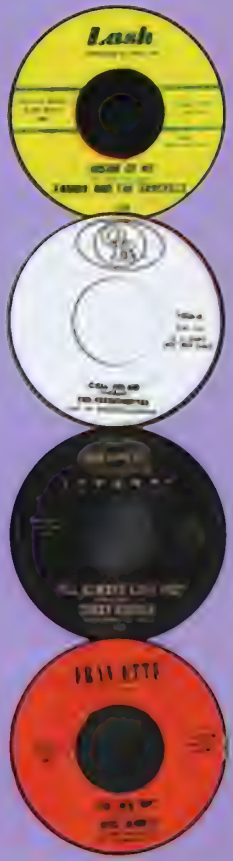
CAN-2301

RARE INSTRUMENTALS VOL 1 CAN-2301

PHILLY SOUL GIRLS VOLUME ONE

1. **Patty & The Emblems** - Mixed Up Shook Up Girl
2. **Persianettes** - Call On Me
3. **Persianettes** - It Happens Everyday
4. **Ann Byers** - Dead End
5. **Ann Byers** - Here I Am
6. **Ann Byers** - Your Love Is A Wonderful Thing
7. **Ann Byers** - I'm Not Gonna Cry Baby
8. **Fannie & The Varcels** - Inside Of Me
9. **Butterflies** - The Hard Way
10. **Honey & The Bees** - Don't Hurt Me
11. **Honey & The Bees** - Two Can Play The Same Game
12. **Honey & The Bees** - What A Lesson I've Learned
13. **Honey & The Bees** - Be Yourself
14. **Honey & The Bees** - Inside Of Me
15. **Swans** - That Guy Belongs To Me
16. **Ladybirds** - Handsome Boy
17. **Tiffany's** - I'll Stand By You
18. **Cindy Gibson / Tiffany's** - I'll Always Love You
19. **Joyce Bennett** - New Boy
20. **Kim Brown** - Listen To My Heartbeat
21. **Kim Brown** - Lonely Lonely
22. **Cindy Scott / Persianettes** - I Got News
23. **Cindy Scott / Persianettes** - What Are You Doin' To Me
24. **Cindy Scott / Persianettes** - Lazy Lover
25. **Sparkles** - And We Danced
26. **B & L Orchestra** - Call On Me Instrumental

Songs # s 7, 9, 10, 15, 17, 20-24 & 25 are all previously unreleased



PHILLY archives

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PH-3
PHILLY SOUL GIRLS VOLUME ONE
PH-3
PHILLY SOUL GIRLS VOLUME ONE

Rare Instrumentals

Volume SIX

CAN - 2306

Made in Canada

COMPACT disc

The Best Music For Less

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1. *40 MILES OF BAD ROAD – The Vikings –Triola 07 2:21*
2. *BACARDI – The Bonnevilles – Drum Boy 101 2:34*
3. *BATTLE OF THREE BLIND MICE – Jerry & The Casuals BMG 1001 1:59*
4. *BIG GUITAR – Sam The Man Taylor – MGM 12613 2:04*
5. *BOSS – The Dialtones – Horizon 1596 2:25*
6. *CHI CHI – John Buck & The Blazers – Cadence 1359 1:58*
7. *DRAGON FLY – Thee Midniters – Whittier 503 3:05*
8. *DREAMING – The Sportsmen – A-104 1:43*
9. *ECHO EXPRESS – Bounty Hunters – Huron 22001 1:54*
10. *FORBIDDEN CITY – John Buck & The Blazers – Cadence 1359 2:00*
11. *FOREVER LONELY – The Noblemen – Profile 4012 2:37*
12. *GHOST TRAIN – The Swanks – Charm 6081 2:03*
13. *GOLDFINGER – Londonerry Strings WB 5489 2:04*
14. *GRAVEYARD – The Phantom Five – Skull no # 2:36*
15. *HOT ROD GUITAR – Charlie Ryan – 4 Star 1749 2:28*
16. *JAMBO – The Vulcans – Flick 010 1:53*
17. *KICK OUT – Safaris – Valient 6036 2:17*
18. *LEAPIN' GUITAR – The Chaparrals – Roulette 4229 1:49*
19. *LONELY SURF GUITAR – Safaris – Valient 6036 2:35*
20. *MAHARADJA – The Tramps – King 5572 2:54*
21. *MONEY & GOLD PT 2 – Teddy & The Rough Riders – Huron 22008 1:59*
22. *PATHFINDER - " " " " " Huron 22002 2:03*
23. *PLACES I REMEMBER – String-A-Longs – Atco 6694 2:12*
24. *POPI – String-A-Longs – Atco 6694 3:08*
25. *SCORPION – The Carnations – Tilt 780 2:10*
26. *SHIMMY SHUFFLE – The Vulcans – Flick 010 2:05*
27. *STAMPEDE – Scarlets – Prince 1207 1:56*
28. *THE BEE – The Sentinals – Point 107 2:08*
29. *THUNDERHEAD – Teddy & Rough Riders – Tilt 778 2:06*
30. *TOMAHAWK – Teddy & Rough Riders – Tilt 778 2:40*
31. *TOUCH CHICK – The Rockbusters – Cadence 1371 2:23*
32. *A DREAM COME TRUE – Teddy & The Rough Riders – Huron 22002 2:20*
33. *FORBIDDEN CITY – Kalasandro – WB 5194 1:45*

The Vikings

The Best of Rare Instrumentals

Right Here For Your Enjoyment!

MADE IN CANADA

RARE INSTRUMENTALS VOLUME 6 -- CAN-2306

Rare INSTRUMENTALS

Vol. 5

THE DAKOTA'S

Rare Instrum.
maxell
CD-R
80 min | 700 MB
Vol. 5

1 **ALL GONE** – Hugh Dixon & his Fast Guitar – Click 26 2:11
2 **AMBUSH** – The Murals (Billy Mure) Climax 110 2:08
3 **BEATNICK HOEDOWN** – King Curtis – ABC 10133 1:45
4 **BLUE STAR** – The Dakota's – DSR 821845EP 2:45
5 **BLUES TRAIN** – Jerry McGhee – Reprise 20057 2:08
6 **BREAKER** – The Polaras – Pharos 100 1:49
7 **BUGGIN'** – Virg, Murf & Prof – Decca 30612 2:35
8 **BUMBLE BEE 65'** – The Motions – Merc.74213 2:02
9 **CRICKET** – The Polaras – Pharos 100 2:33
10 **CROSSFIRE** – Rocky Curtiss & The Harmony Flames – Columbia C4-2615 2:13
11 **EARLY BIRD** – The Tornadoes – Tower 152 2:24
12 **FUNNY ONE** – Hugh Dixon– Click 26 2:02
13 **GOODBYE BO'** – The Royal Playboys – Do-De 101 2:26
14 **HAPPY HOURS** – " " " " " " 2:33
15 **KING NEPTUNES GUITAR** – King Curtis – ABC 10133 2:01
16 **MIDNIGHT SUN** – Bruno & His Bruno's Vesuvius 1042 2:26
17 **MIDNIGHT SUN** – The Five Whispers – Dolton 61 2:53
18 **MOON IN THE AFTERNOON** – " " " " " 2:00
19 **NOTIONS** – The Motions – Mercury 74213 2:16
20 **SAFARI** – Ward Darby & The Raves – Petite 501 2:19
21 **SALTY** – Tony Castle & The Raiders – Gone 5099 1:46
22 **SEE YOU IN SEPTEMBER** – The Murals (Billy Mure) – Climax 110 1:57
23 **TALES OF RAGGY TRAMLINE** –The Dakota's DSR821845EP 2:18
24 **THEME FROM SHANE** – " " " " " 2:41
25 **THREE CABALLEROS** – Santo & Johnny – Can.Am.141 1:52
26 **TIDAL WAVE** – The Royal Coachmen – GeGe 102 2:38
27 **TOO MUCH CHIANTI** – Bruno & His Bruno's – Vesuvius 1042 2:29
28 **VALENCIA** – The Dakota's – DSR821845EP 2:41
29 **WALKIN'** – Jerry McGhee – Reprise 20057 2:30
30 **WAY OUT** – Virg, Murf & The Prof. – Decca 30612 2:26
31 **WHAM O** – Ward Darby & The Raves – Petite 501 1:52

Rare Instrumentals Vol. 5

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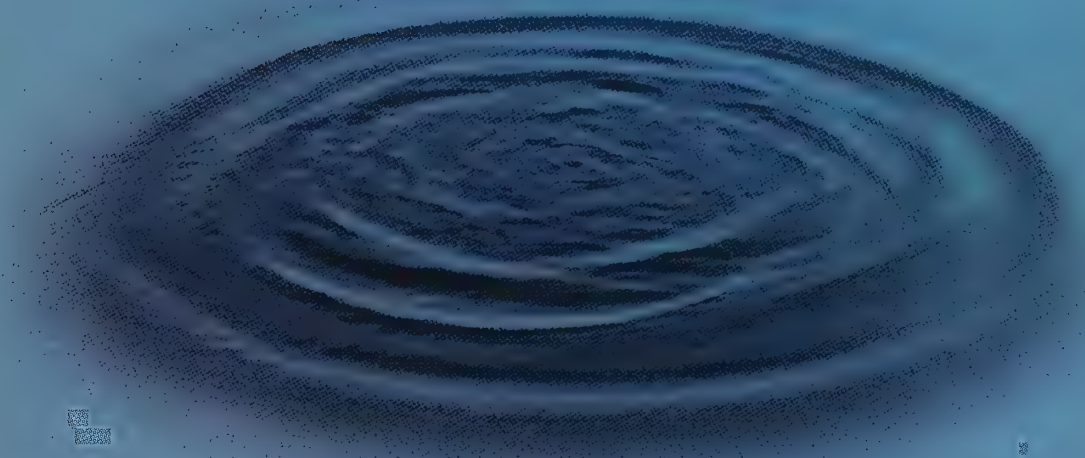
The Call



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WITH

DR. RON CLINE

Volume I

Faithfulness

PLUS

"Faithful"

performed by Jack & Judi Harrison
written by Ron Cline

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Beyond The Call

with

Dr. Ron Cline

Volume I: 65-1:00 Features & Track 66 (song): "Faithful"

1. Kissing Cousins
2. "Buy the Soccer Balls"
3. Ron Cline's Story
4. Lunch Hour Ministry
5. Stuck in the Airport
6. The Least of These
7. "God Loves You"
8. "Am I Too Late?"
9. Death on the Tarmac
10. Stolen Movies
11. One by One
12. Red Rose
13. Monday Night Neighbors
14. Fortuitous Mistake
15. Abundant Life
16. In His Time
17. John Wesley
18. Two Weeks to Live
19. No Wimps
20. A Bridge Named Phu Ho
21. Rheuma
22. Cape Town Miracles
23. Stalin's Bibles
24. Vacationing in the Sun
25. Hepatitis
26. City of Death
27. Ransom for Many
28. Frankfurt Rendezvous
29. Anna's Studio
30. Unusual Campaign Slogan
31. Area Encounters
32. Satellite Surprise
33. Hidden Fruit
34. Making a Difference
35. Czech Mate
36. Prayer Triangle
37. New Creature
38. The KGB Connection
39. "I'm Here to Kill You"
40. A Refuge for Refugees
41. Mission Impossible
42. Radio Preachers
43. Fellow Prisoners
44. Angel Surprise
45. God of Deliverance
46. Set Free
47. Light from an Antenna
48. Never Say "Impossible"
49. Forgiven in Korea
50. Zumrad
51. Eternal Investment
52. Labor Camp
53. An Unusual Gig
54. Jesus Loves Me
55. First Grade Evangelist
56. No Place to Hide
57. Friday Night Caller
58. The Note Left Behind
59. Tool Shed Prayer
60. "It Ends Here"
61. Faces on Grapes
62. Blind Faith
63. Freedom in Prison
64. Radio Moscow
65. The Parade
66. Song: "Faithful"

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Beyond The Call — Dr. Ron Cline

Dr. Ron Cline — Beyond The Call

I Am Not....

But I Know I Am

Sermon: Reverened Kevin Jones

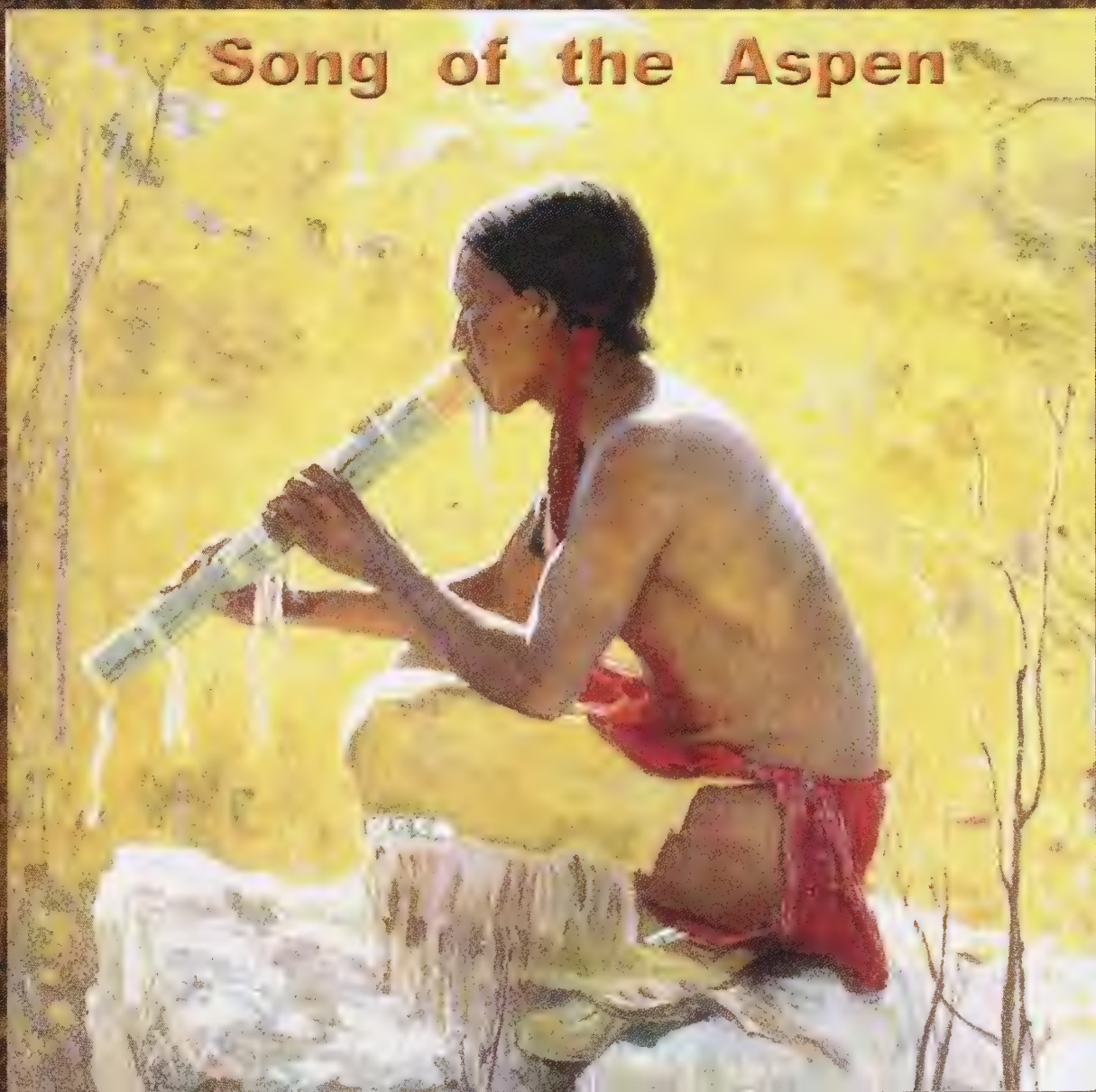
"I AM NOT... BUT I KNOW I AM"

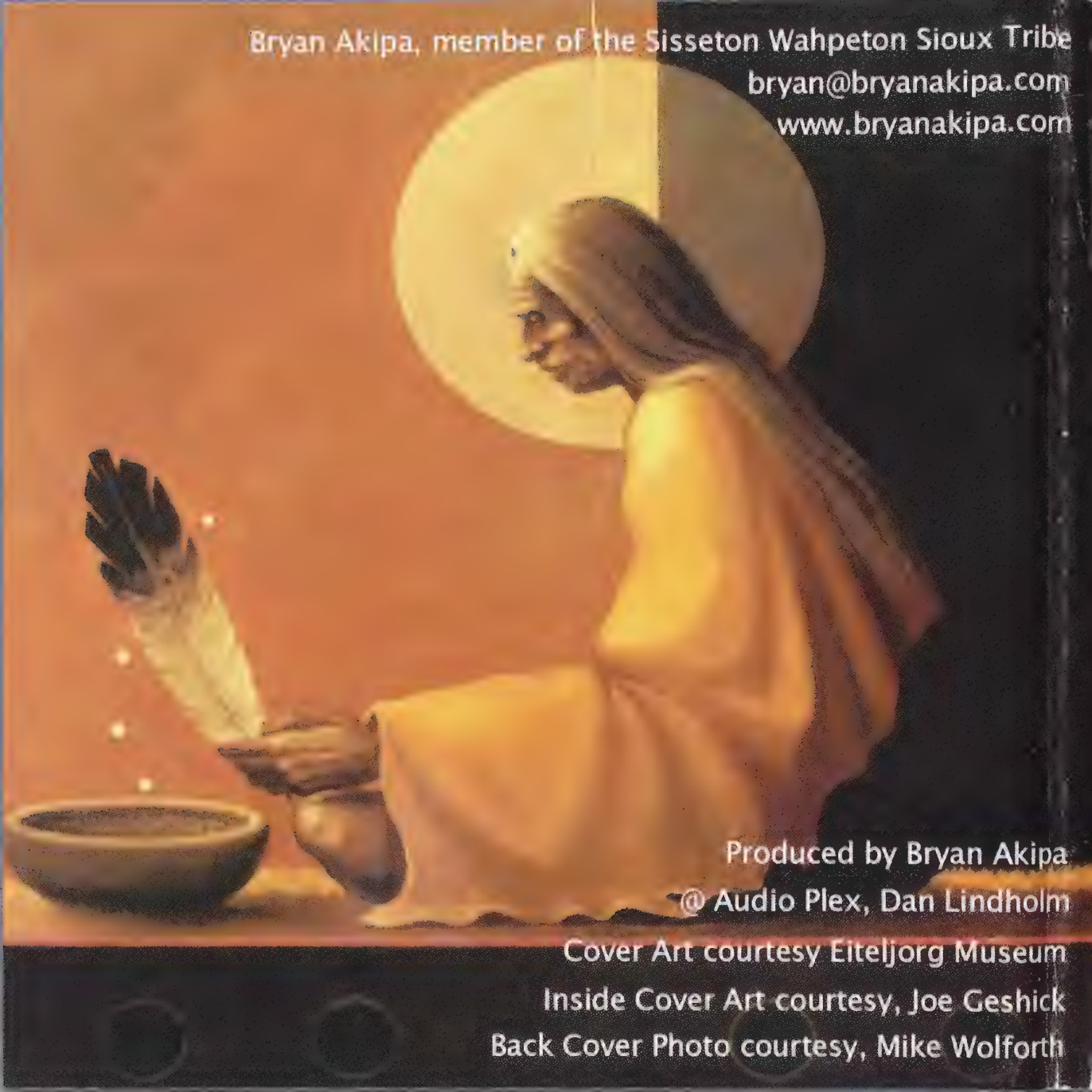
SERMON BY MINISTER

KEVIN JONES

BRYAN AKIPA

Song of the Aspen





Bryan Akipa, member of the Sisseton Wahpeton Sioux Tribe
bryan@bryanakipa.com
www.bryanakipa.com

Produced by Bryan Akipa
@ Audio Plex, Dan Lindholm
Cover Art courtesy Eiteljorg Museum
Inside Cover Art courtesy, Joe Geshick
Back Cover Photo courtesy, Mike Wolforth

Bryan Akipa
Song of the Aspen

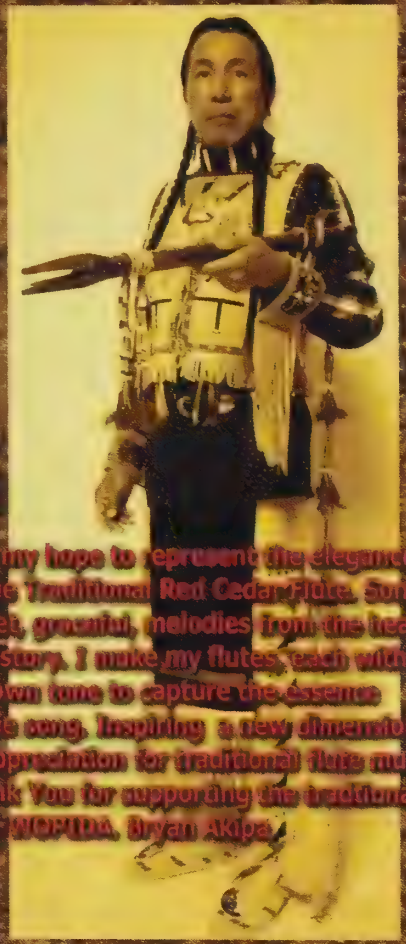
BRYAN AKIPA SONG of the ASPEN APX0404

1. Song of the Aspen 5:31
2. Singing to the Four Directions 4:20
3. Red Cedar Flute 4:39
4. Beautiful Prairie Rose 6:59
5. Days Gone By 5:21
6. Love Keeps Me Strong 6:28
7. Eagle Dreams 7:57
8. Lake that Speaks 6:00
9. Dakota Meditations 7:20
10. Sage Mist 7:38

8 84501 74034 0

AKIPA

Solo Dakota Flute



It is my hope to represent the elegance of the Traditional Red Cedar Flute. Songs sweet, graceful, melodies from the heart of history. I make my flutes, each with it's own tune to capture the essence of the song. Inspiring a new dimension of appreciation for traditional flute music. Thank You for supporting the traditional arts; WOPILA, Bryan Akipa

BRYAN AKIPA SONG of the ASPEN APX0404

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SỐP PHÁT HÀNH: 36/GP - XB
MÃ SỐ: T26 N° 04373
NGHIÊM CẤM IN SAO DƯỚI MỌI HÌNH THỨC

1. **LÝ TÌNH TANG** - Ca sĩ: Thu Hiền
2. **LÝ NAM GIANG - LÝ NGỰA Ô** - ca sĩ: Hiền Lương
3. **HÒ MÁI NHÌ - NAM BẰNG** - Ca sĩ: thu Hiền
4. **TỨ ĐẠI CẢNH** - Ca sĩ: Thu Hằng
5. **ĐĂNG ĐÀN CUNG** - (Hoà tấu)
6. **HỒ QUẢNG** - Ca sĩ: Thúy Ái
7. **ĐÂY THÔN VỸ** - Ca sĩ: Kiều Oanh
8. **VÈ** Ca sĩ: Thu Hằng
9. **LIÊN KHÚC DÂN CA(CÁC ĐIỆU LÝ)** Ca sĩ: Lan Phương
10. **NAM XUÂN** ...sĩ: Kiều Oanh
11. **LÝ GIAO DUYÊN** Ca sĩ: Bảo Duyên
12. **HÒ GIÃ GẠO** ...ám nữ
13. **LONG NGÂM** ...ò tấu)

Giám đốc sản xuất: Họa sĩ NGHIÊM TRỌNG CƯỜNG
Biên tập: Nhạc sĩ ...
Trình bày họa sĩ: NGHIÊM XUÂN QUANG

...UẤT VĂN VẬT PHẨM VĂN HÓA HÀ NỘI - 43 TRÀNG TIỀN - ĐT: 8.253045

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1. [illegible]
2. LÝ CHIỀU CHIỀU
3. RU CON
4. GIẬN THƯƠNG
5. LỜI LO
6. TỨ ĐẠI CẢNH
7. CÂY TRÚC XINH
8. LÝ TIỂU KHÚC
9. LÝ MỰA Ó
10. NAM XUÂN
11. LÝ CÁI MƠN
12. ĐI CẤY
13. LÝ TỨ ĐẠI
14. LÝ THƯƠNG NHAU
15. NGƯỜI Ở ĐỪNG VỀ

CÔNG TY VẬT PHẨM VĂN HÓA HÀ NỘI
HỒ GƯƠM AUDIO - VIDEO. 75 HÀNG BỒ - ĐT : 8.256042

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Biên tập : Nhạc sĩ ĐỨC MINH
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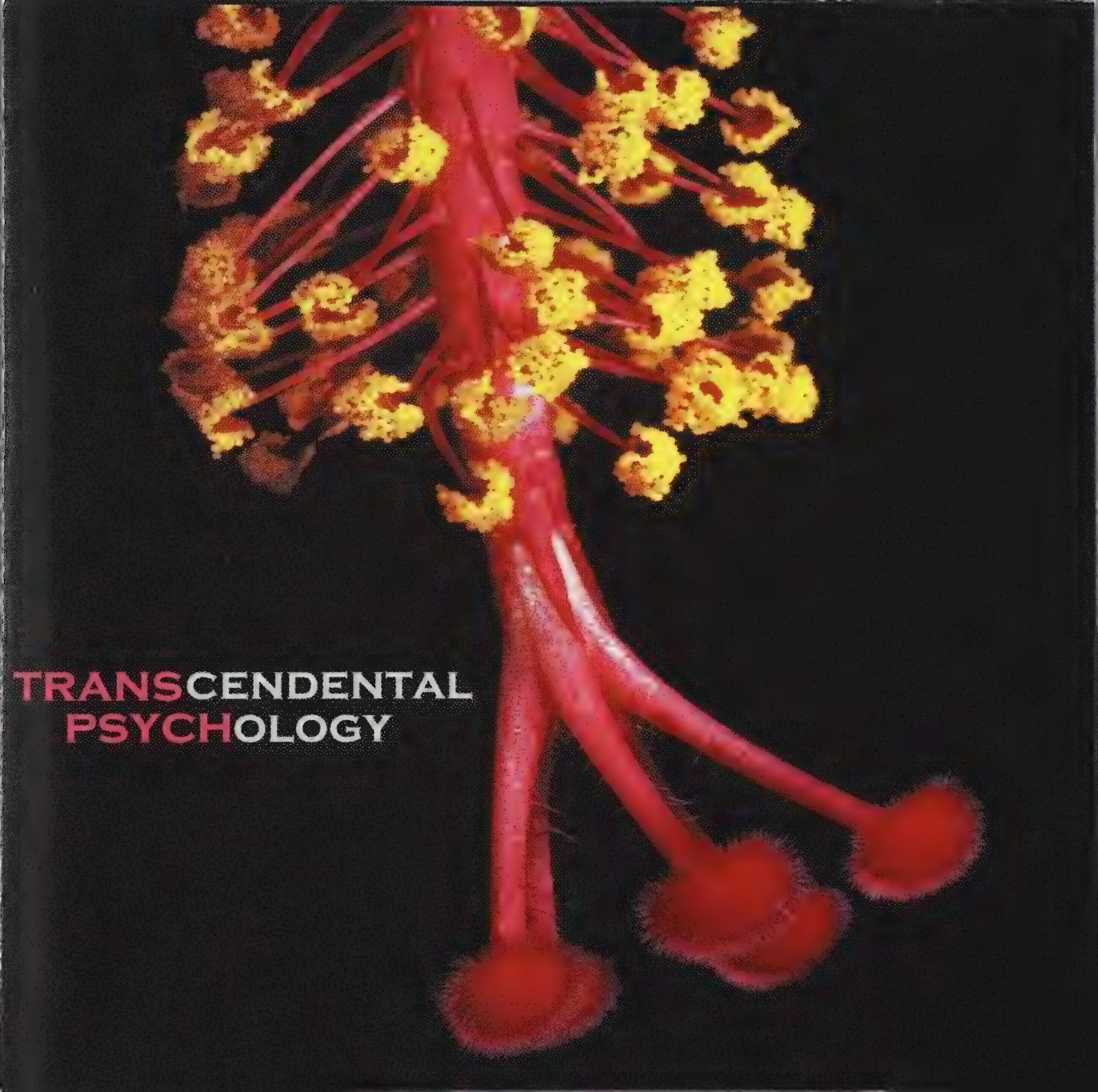
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1. transcendental psychology (5:28)
2. kind wish (1:24)
3. seep (5:16)
4. ancestor worship (9:03)
5. unknown (5:29)
6. hotfreaks (6:11)
7. demonfish (5:11)
8. reciprocal inhibition (6:18)
9. bliss (5:23)
10. swerves (4:26)
11. (we must respect) all the creatures of the earth (5:40)
12. thirst (4:21)
13. mystic (4:04)
14. preaching to the converted (4:05)

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RECORDED BY DUSTY ROSE
MIXING BY DUSTY ROSE & MICHAEL BEVAN
MASTERING BY KEN SCHUBERT & DOUG JOHNSTON
ENGINEERED AND MASTERED AT CUE RECORDING STUDIOS, FALLS CHURCH, VA
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COVER PAINTING "ON THE RIVER OF DREAMS" BY CLYDE A. BROADWAY
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3. Banjo Cat
4. Push My Luck
5. No Amazing Grace
6. Better With Time
7. Once Your Neck is Red
8. Shopping Spree Love
9. While I Can
10. Businessman's Blues
11. For You
12. Saved
13. Wish

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1. IRE TEMPO / 2.LOVERS LICENSE / 3. I.M.F. / 4. SPRENKINZIE
5. REGGAE JAM / 6. CORN PLUM,PLUM / 7. WORLD NEWS
8. CARNIVAL WHINE / 9. WOMEN RULES / 10."YU"HAVE
FE DRED / 11. FORIGHN PRESS / 12. WHO I AM / 13. HOT
OFF THE PRESS / 14. DISCO MENTO ROCKERS / 15. MY
DREAD MILDRED / 16. TRIBUTE TO COUNT OSSIE
17. POLITICAL DEBATE
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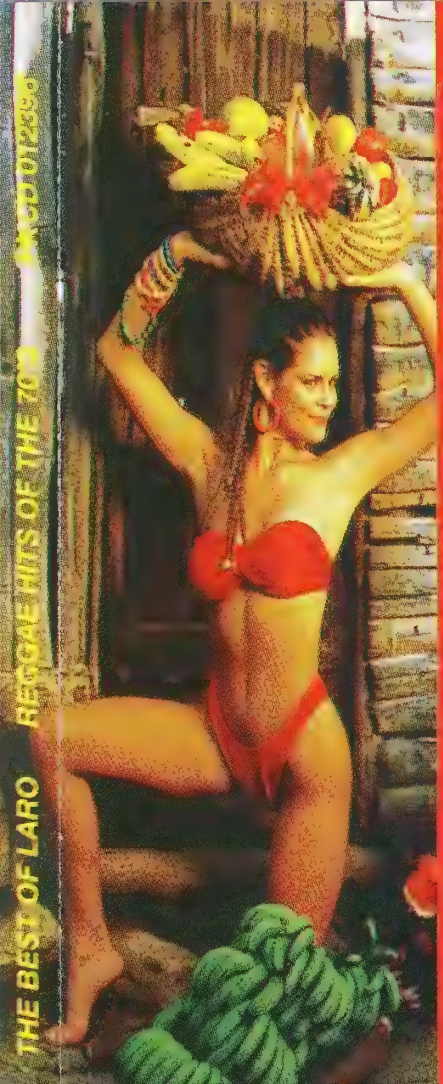

1. IRE TEMPO 3:53
2. LOVERS LICENSE 4:10
3. I.M.F.
4. SPRENKINZIE 4:14
5. REGGAE JAM 4:44
6. CORN PLUM, PLUM 3:16
7. WORLD NEWS 4:00
8. CARNIVAL WHINE 3:06
9. WOMEN RULES 3:39
10. "YU" HAVE FE DRED 3:00
11. FORIGHN PRESS 4:33
12. WHO I AM 3:29
13. HOT OFF THE PRESS :351
14. DISCO MENTO ROCKERS 3:30
15. MY DREAD MILDRED 3:21
16. TRIBUTE TO COUNT OSSIE 4:28
17. POLITICAL DEBATE 2:21

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Vol. ONE

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2. *Something Inside Of Me*
3. *I Need You*
4. *Stormy Monday Blues*
5. *The Sun Is Shining*
6. *Catfish Blues*
7. *Fine Little Mama*
8. *Make My Dreams Come True*
9. *Held My Baby Last Night*
10. *Standing At The Crossroads*

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History of elmore james

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PASSPORT AUDIO — HISTORY OF ELMORE JAMES *VOL. 1* — CD-1005

PASSPORT AUDIO — HISTORY OF ELMORE JAMES *VOL. 1* — CD-1005

1
CARIBBEAN FIRE DANCE
(JOE HENDERSON) EMI UNART CAT.-BMI 5:37

2
RECORDA-ME
(HENDERSON) EMI UNART-BMI 8:18

3
A SHADE OF JADE
(HENDERSON) EMI UNART-BMI 10:28

4
ISOTOPE
(HENDERSON) EMI UNART-BMI 4:28

5
'ROUND MIDNIGHT
(MONK-WILLIAMS-HANIGHEN) WARNER BROS. MUSIC-ASCAP/THELONIOUS MUSIC-BMI 9:02

6
MODE FOR JOE
(CEDAR WALTON) VERNITA MUSIC-BMI 8:34

7
INVITATION
(BRONISLAU KAPER) EMI ROBBINS CAT./WEBSTER MUSIC-ASCAP 7:32

8
IF YOU'RE NOT PART OF THE SOLUTION, YOU'RE PART OF THE PROBLEM
(HENDERSON) JOHEN MUSIC-BMI 11:29

9
BLUE BOSSA
(KENNY DORHAM) SECOND FLOOR MUSIC-BMI 9:43

10
CLOSING THEME
(HENDERSON) JOHEN-BMI :47

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quintet at
the lighthouse
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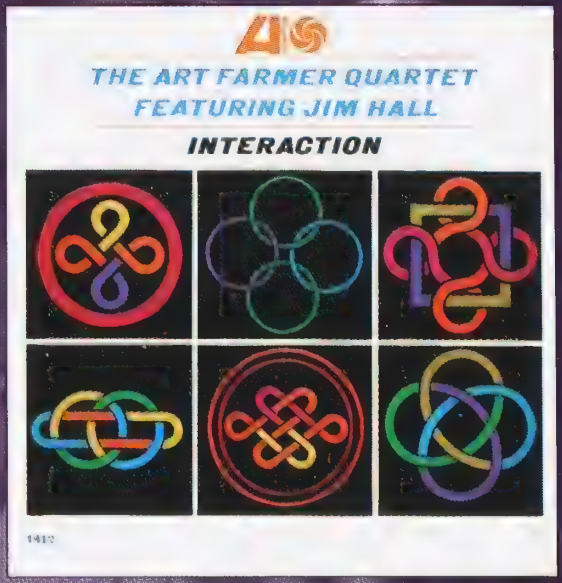
THE ART FARMER QUARTET

Collectables Jazz Classics



(Continued from back panel)
larger bore, in preference to the trumpet, was eminently gratifying to him. The sound of the fluegelhorn is one of comparatively more projection and substance, and fits Art's emphases.

The group led by Art Farmer in the winter of 1962 brought in guitarist Jim Hall, Steve Swallow on bass and Walter Perkins on drums to complete the quartet. With the departure of Jim Hall last year, Art's present quartet includes Steve Swallow, pianist Steve Kuhn and drummer Pete LaRoca. Much pride in his present group is exhibited by Art's recent comments to me. Steve Kuhn, who played with Coltrane and Getz in the past, plays facilely and impressively. "Steve Swallow plays well in any context," says Art. Swallow. who has played with Jimmy Giuffre and Paul Bley among others, shows his broad horizons; he plays with a quality of urgency and immediacy. And Pete LaRoca is a helluva drummer! Listen to the intriguing musical colloquies between Art and the rhythm section on this album.

The tunes recorded in April 1965 are representative samples of the group's current repertoire.

SING ME SOFTLY OF THE BLUES: The title tune is a variation of the blues form and displays Art's vocal quality in his playing. There is a gradual, expansion of expression in dynamics and Art's horn cries, pleads and becomes excited. The two Steves and LaRoca carry on a fascinating three way tete-a-tete to take the tune out to Art's restatement of Carla Bley's original.

AD INFINITUM: I dig the theme very much. You can become addicted to its captivating line after a few auditions. LaRoca keeps excellent time on this 6/4 chart by Bley.

PETITE BELL: Swallow extricated this from his former days of matriculation at Yale. The bossa nova rhythm has been added to this folk song of West Indian origin.

TEARS: The minor theme is the nucleus for the unusual changes and the imaginative conception. LaRoca unleashes his cache of resourcefulness beautifully on his own tune.

I WAITED FOR YOU: A revival of Gil Fuller's lovely tune, formerly used as theme music by Dizzy Gillespie's big band —Art first heard it in 1946 and has always dug it. Art's warmth and subtlety are obvious in this interpretation. Kuhn and Swallow are too much!

ONE FOR MAJID: A nice blues to blow! Simplicity with complexity seems to be a character of the quartet.

This is the sound of Art Farmer '65!

HERB WONG

Liner notes are taken from the original 1965 album

Collectables Jazz Classics

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COL-CD-6235

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INTERACTION / SING ME SOFTLY OF THE BLUES

THE ART FARMER QUARTET

SING ME SOFTLY OF THE BLUES

ATLANTIC 1442

THE ART FARMER QUARTET

INTERACTION

1. DAYS OF WINE AND ROSES *(HENRY MANCINI & JOHN MERCER)* 6:45
2. BY MYSELF *(HOWARD DIETZ & ARTHUR SCHWARTZ)* 7:04
3. MY LITTLE SUEDE SHOES *(CHARLIE PARKER)* 4:59
4. EMBRACEABLE YOU *(GEORGE GERSHWIN & IRA GERSHWIN)* 7:00
5. LOADS OF LOVE *(RICHARD RODGERS)* 4:51
6. SOMETIME AGO *(SERGIO MIHANOVICH)* 6:20

PERSONNEL ART FARMER, FLUEGELHORN; JIM HALL, GUITAR; STEVE SWALLOW, BASS; WALTER PERKINS, DRUMS.
Originally released in 1963 as Atlantic 1412.

SING ME SOFTLY OF THE BLUES

7. SING ME SOFTLY OF THE BLUES *(CARLA BLEY)* 6:42
8. AD INFINITUM *(CARLA BLEY)* 6:19
9. PETITE BELL *(STEVE SWALLOW)* 4:05
10. TEARS *(PETE LA ROCA)* 5:43
11. I WAITED FOR YOU *(WALTER FULLER)* 5:53
12. ONE FOR MAJID *(PETE LA ROCA)* 5:57

Total Time: 72:09

ART FARMER, FLUEGELHORN; STEVE KUHN, PIANO; STEVE SWALLOW, BASS; PETE LA ROCA, DRUMS.
Originally released in 1965 as Atlantic 1442

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COL-CD-6235

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THE ART FARMER QUARTET INTERACTION / SING ME SOFTLY OF THE BLUES COL-CD-6235

VON FREEMAN

nessa
ncd-11

Serenade & Blues

Von Freeman - tenor saxophone
John Young - piano
David Shipp - bass
Wilbur Campbell - drums

1	**Serenade In Blue**	11:19
2	**After Dark**	9:13
3	**Time After Time**	8:08
4	**Von Freeman's Blues**	10:36
5	**I'll Close My Eyes**	14:48
		TT 54:20

Recorded June 11, 1975
Sound Studios, Inc., Chicago
Recording Engineer: Stu Black
Mixing Engineer (1-4): Denny Camp
Mixing Engineer (5): Mike Rasfeld
Masters prepared for CD by
Mike Rasfeld - Acme Recording
Photography: Herb Nolan
Produced by Chuck Nessa

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Von Freeman
Serenade & Blues

CHIEF CD 3-NESSA NC 12-11

MASTERED BY NIMBUS

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CHIEF CD3

1	Serenade In Blue	11:19
2	After Dark	9:13
3	Time After Time	8:08
4	Von Freeman's Blues	10:36
5	I'll Close My Eyes	14:48

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ncd-11

VON FREEMAN

nessa
ncd-11

ncd-11

VON FREEMAN/SERENADE & BLUES

Serenade & Blues

Von Freeman - tenor saxophone
John Young - piano
David Shipp - bass
Wilbur Campbell - drums

1	**Serenade In Blue**	11:19
2	**After Dark**	9:13
3	**Time After Time**	8:08
4	**Von Freeman's Blues**	10:36
5	**I'll Close My Eyes**	14:48
		TT 54:20

Recorded June 11, 1975
Sound Studios, Inc., Chicago
Recording Engineer: Stu Black
Mixing Engineer (1-4): Denny Camp
Mixing Engineer (5): Mike Rasfeld
Masters prepared for CD by
Mike Rasfeld - Acme Recording
Photography: Herb Nolan
Produced by Chuck Nessa

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COMPACT disc DIGITAL AUDIO

VON FREEMAN/SERENADE & BLUES

9431 ← Stereo → Stereo ← Stereo → Stereo → Stereo ← Stereo → Stereo ← Stereo → Stereo ← Stereo → Stereo ← Stereo ← Stereo

RIVERSIDE

Circle Waltz
Don Friedman Trio

LIMITED EDITION Jazz SERIES

1. CIRCLE WALTZ 5:57
(Don Friedman) Orpheum Music-BMI
2. SEA'S BREEZE 6:02
(Friedman) Orpheum-BMI
3. I HEAR A RHAPSODY 7:29
(Fragos-Baker) Thorn Creatives International-BMI
4. IN YOUR OWN SWEET WAY 5:17
(Dave Brubeck) Derry Music-BMI
5. LOVES PARTING 5:42
(Friedman) Orpheum-BMI
6. SO IN LOVE 3:23
(Cole Porter) Chappell & Co.-ASCAP
7. MODES PIVOTING 6:44
(Friedman) Orpheum-BMI

DON FRIEDMAN—piano
CHUCK ISRAELS—bass
PETE LA ROCA—drums
("So in Love" is an unaccompanied piano solo.)

Produced by ORRIN KEEPNEWS

Recorded at Plaza Sound Studios, New York City.

Recording engineer—Ray Fowler

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Cover design—Ken Deardoff
Cover art—Fred Schwab

RIVERSIDE®

http://www.fantasyjazz.com

OJCCD-1885-2
(RLP-9431)

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DON FRIEDMAN TRIO
CIRCLE WALTZ

1. CIRCLE WALTZ 5:57
2. SEA'S BREEZE 6:02
3. I HEAR A RHAPSODY 7:29

4. IN YOUR OWN SWEET WAY 5:17
5. LOVES PARTING 5:42
6. SO IN LOVE 3:23
7. MODES PIVOTING 6:44

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LIMITED EDITION ORIGINAL JAZZ CLASSICS SERIES®

RIVERSIDE®

COMPACT disc DIGITAL AUDIO

OJCCD-1885-2
(RLP-9431)

AAD

CIRCLE WALTZ
DON FRIEDMAN TRIO

1. CIRCLE WALTZ 5:57
2. SEA'S BREEZE 6:02
3. I HEAR A RHAPSODY 7:29
4. IN YOUR OWN SWEET WAY 5:17
5. LOVES PARTING 5:42
6. SO IN LOVE 3:23
7. MODES PIVOTING 6:44

DON FRIEDMAN—piano
CHUCK ISRAELS—bass
PETE LA ROCA—drums

Produced by ORRIN KEEPNEWS

Recorded at Plaza Sound Studios, New York City.

Recording engineer—Ray Fowler

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

Time has only verified Don Friedman's place at the center of the revolution in piano trio playing that occurred in the early Sixties. He was surely working with (and developing) partners who could meet the challenges of the most intricate form or the most open-ended situation. Chuck Israels, his bassist here and on the previous *A Day in the City* (OJC-1775), had just joined Bill Evans's trio when the present album was recorded—Evans's version of "In Your Own Sweet Way" cut with Israels less than a month later (on *How My Heart Sings!*, OJC-369) provides a telling comparison of the two pianists—and drummer Pete LaRoca would soon pursue similar notions with Paul Bley. Friedman, Israels, and LaRoca are a true unit here, especially when exploring such memorable originals as the title waltz, the driving "Sea's Breeze," and bittersweet "Loves Parting".

TOTAL TIME 41:00

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OJCCD-1885-2 (RLP-9431)

AAD
STEREO
COMPACT disc DIGITAL AUDIO

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RIVERSIDE
OJCCD-1885-2 (RLP-9431)
DON FRIEDMAN TRIO
CIRCLE WALTZ

Sonny Fortune

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

Four In One

CDP 7243 8 28243 2 9

Sonny Fortune
Four In One

1. Four In One
2. Criss Cross
3. Reflections
4. Monk's Dream
5. Hornin' In
6. Coming On The Hudson
7. Trinkle Tinkle
8. Pannonica
9. Hackensack
10. Ask Me Now

All compositions by Thelonious Monk
(Thelonious Music Corp. - BMI)
Produced by Sonny Fortune
and Marty Khan

COMPACT disc DIGITAL AUDIO

CDP 7243 8 28243 2 9

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BLUE NOTE®

1. Four In One (6:02)
2. Criss Cross (5:03)
3. Reflections (6:44)
4. Monk's Dream (8:19)
5. Hornin' In (7:00)
6. Coming On The Hudson (4:38)
7. Trinkle Tinkle (5:36)
8. Pannonica (4:12)
9. Hackensack (7:17)
10. Ask Me Now (7:27)
All compositions by Thelonious Monk
(Thelonious Music Corp. - BMI)
Produced by Sonny Fortune and
Marty Khan
Engineer: Rudy Van Gelder
BLUE NOTE
Sonny Fortune, alto saxophone & flute (track 8 only)
Kirk Lightsey, piano (tracks 1,2,3,4,5,6,7 & 9)
Buster Williams, bass (tracks 1,2,4,5,6,7 & 9)
Billy Hart, drums (tracks 1,2,4,5,6,7 & 9)
Santi Debriano, bass (tracks 8 & 10)
Ronnie Burrage, drums (track 10)
Reflections is a duet by
Sonny Fortune and Kirk Lightsey
Recorded and mixed at the Van Gelder Studio,
Englewood Cliffs, New Jersey
on January 17, 18 and 27, 1994
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7 24382 82432 9
BLUE NOTE
Sonny Fortune Four In One
CDP 7243 8 28243 2 9
BLUE NOTE
Sonny Fortune Four In One
CDP 7243 8 28243 2 9
BLUE NOTE

FREE FOR ALL

ART BLAKEY & THE JAZZ MESSENGERS

FREDDIE HUBBARD
CURTIS FULLER
WAYNE SHORTER
CEDAR WALTON
REGINALD WORKMAN

92426 BLUE NOTE

ART BLAKEY

FREE FOR ALL

Produced by Alfred Lion

Recorded on February 10, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff

Cover design: Reid Miles

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BST 84170

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www.bluenote.com

7243 5 92426 2 0

FREE FOR ALL

ART BLAKEY

1 FREE FOR ALL
2 HAMMER HEAD
3 THE CORE
4 PENSATIVA

Produced by Alfred Lion

Recorded on February 10, 1964
by Rudy Van Gelder

Remastered in 2003 by Rudy Van Gelder

Reissue produced by Michael Cuscuna

BLUE NOTE

FBI ANTI-PIRACY
WARNING

COMPACT
DIGITAL AUDIO

BLUE NOTE®

THE RUDY VAN GELDER EDITION

Reggie Workman

7243 5 92426 2 0

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 5 92426 2 0

FREE FOR ALL
ART BLAKEY

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone; WAYNE SHORTER, tenor sax;
CEDAR WALTON, piano; REGGIE WORKMAN, bass; ART BLAKEY, drums.

1 **FREE FOR ALL 11:06**
(WAYNE SHORTER)
2 **HAMMER HEAD 7:48**
(WAYNE SHORTER)
3 **THE CORE 9:23**
(FREDDIE HUBBARD)
4 **PENSATIVA 8:22**
(CLARE FISCHER)

Produced by Alfred Lion
Recorded on February 10, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff
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Originally issued as BST 84170

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ART BLAKEY: FREE FOR ALL
Blue Note Records: RVG Edition
7243 5 92426 2 0

BLUE NOTE 5037

vol. 1

art BLAKEY

quintet

a night at Birdland

ZZ CORNER OF THE WORLD

CLIFFORD BROWN *trumpet*

LOU DONALDSON *alto sax*

HORACE SILVER *piano*

CURLY RUSSELL *bass*

ART BLAKEY *drums*

ART BLAKEY
A NIGHT AT BIRDLAND
VOLUME ONE

BLUE NOTE

Produced by Alfred Lion

Recorded on February 21, 1954 at Birdland, New York City

Recording engineer: Rudy Van Gelder

Mastered in 2001 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

These are mono recordings

Reissue produced by Michael Cuscuna

Cover photographs by Francis Wolff

Cover design by John Hermansader

Liner photographs by Francis Wolff ©Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by The Boland Design Company

The original 12" LP issue of tracks #1-6 was Blue Note BLP 1521. #1-4 originally issued on 10" LP 5037. #5&6 originally issued on 10" LP 5038.

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7243 5 32146 2 3

A NIGHT AT BIRDLAND

ART BLAKEY

VOLUME ONE

1 ANNOUNCEMENT BY PEE WEE MARQUETTE
2 SPLIT KICK
3 ONCE IN A WHILE
4 QUICKSILVER
5 A NIGHT IN TUNISIA
6 MAYREH
7 WEE-DOT (ALT TK)
8 BLUES

COMPACT DIGITAL AUDIO

BLUE NOTE®

THE RUDY VAN GELDER EDITION

a night at bird land

jazz corner of the world

ART BLAKEY

CLIFFORD BROWN
LOU DONALDSON
HORACE SILVER CURLY RUSSELL
ART BLAKEY

7243 8 32146 2 8

BLUE NOTE.

BLUE NOTE · VOLUME 1

Blue Note Records: RVG Edition ART BLAKEY: A NIGHT AT BIRDLAND, VOLUME ONE 7243 5 32146 2 3

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

7 2435 32146 2 3

A NIGHT AT BIRDLAND, VOLUME ONE

ART BLAKEY

CLIFFORD BROWN, trumpet; LOU DONALDSON, alto sax; HORACE SILVER, piano; CURLY RUSSELL, bass; ART BLAKEY, drums

1 **ANNOUNCEMENT BY PEE WEE MARQUETTE 0:58**
2 **SPLIT KICK 8:44**
(HORACE SILVER)
3 **ONCE IN A WHILE 5:18**
(B. GREEN - M. EDWARDS)
4 **QUICKSILVER 6:58**
(HORACE SILVER)
5 **A NIGHT IN TUNISIA 9:20**
(D. GILLESPIE-F. PAPARELLI)
6 **MAYREH 6:18**
(HORACE SILVER)
7 **WEE-DOT* 6:53**
(ALTERNATE TAKE)
8 **BLUES* 8:37**
(IMPROVISATION)

* BONUS TRACK, NOT PART OF ORIGINAL 12" ALBUM

Produced by Alfred Lion
Recorded on February 21, 1954 at Birdland, NYC
Recording engineer: Rudy Van Gelder
Mastered in 2001 by Rudy Van Gelder
All transfers from analog to digital were made at 24-bit resolution
These are mono recordings

Reissue produced by Michael Cuscuna
Cover photographs by Francis Wolff
Cover design by John Hermansader
Liner photographs by Francis Wolff
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The original 12" LP issue of tracks #1-6 was Blue Note BLP 1521. #1-4 originally issued on 10" LP 5037. #5&6 originally issued on 10" LP 5038.

The cover of this CD uses the artwork from the original Blue Note 10". All titles have been previously issued on CD 46519 using the 12" LP cover art. This edition was newly remastered in 2001.

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Blue Note Records: RVG Edition ART BLAKEY: A NIGHT AT BIRDLAND, VOLUME ONE 7243 5 32146 2 3

COL-5675
SONY #A-26450

Hard Bop/ Paris Concert

RECORDED LIVE AT
OLYMPIA MUSIC HALL

Art Blakey's Jazz Messengers

Collectables

Collectables Jazz Classics

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Hard Bop / Paris Concer
Recorded Live at Olympia Music Ha
Art Blakey's Jazz Messengers
Collectables Records Corp.
COL-CD-5675
SONY #A-26450
COMPACT
disc
DIGITAL AUDIO
Hard Bop
1. Cranky Spanky 2. Stella By Starlight 3. Little Melonie 4. Stanley's Stiff Chickens
Paris Concert
5. Moanin' 6. Justice 7. Are You Real 8. I Remember Clifford
9. Just By Myself
Distributed by: Collectables Records Corp. Box 35 Narberth, Pa. 19072
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COL-5675

Art Blakey's Jazz Messengers

Hard Bop/Paris Concert

Hard Bop/Paris Concert

Art Blakey's Jazz Messengers

Hard Bop

1. Cranky Spanky
2. Stella By Starlight
3. Little Malonae
4. Stanlys Stiff Chickens

Paris Concert

RECORDED LIVE AT OLYMPIA MUSIC HALL

5. Moanin'
6. Justice
7. Are You Real
8. I Remember Clifford
9. Just By Myself

The Song "My Heart Stood Still" from the album "Hard Bop" does not appear on this compact disc.

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Hard Bop/Paris Concert
Art Blakey's Jazz Messengers
COL-5675

FINEST JAZZ SINCE 1939
BLUE NOTE
DOUBLETIME
2 CDS one low price
ART BLAKEY & THE JAZZ MESSENGERS
at the jazz corner of the world

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BLUE NOTE

ART BLAKEY & THE JAZZ MESSENGERS

at the jazz corner of the world

ART BLAKEY & THE JAZZ MESSENGERS

AT THE JAZZ CORNER OF THE WORLD

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums

LC 0133

CDP 7243 8 28888 2 6
(CDP 7243 8 28889 2 5)

VOLUME 1

1. **HIPSIPPY BLUES**
2. **JUSTICE**
3. **THE THEME**
4. **CLOSE YOUR EYES**
5. **JUST COOLIN'**

Recorded on April 15, 1959
Produced by ALFRED LION
Reissue produced by
[illegible] CUSCUNA

Made in Holland

BIEM | STEMRA

COMPACT disc DIGITAL AUDIO

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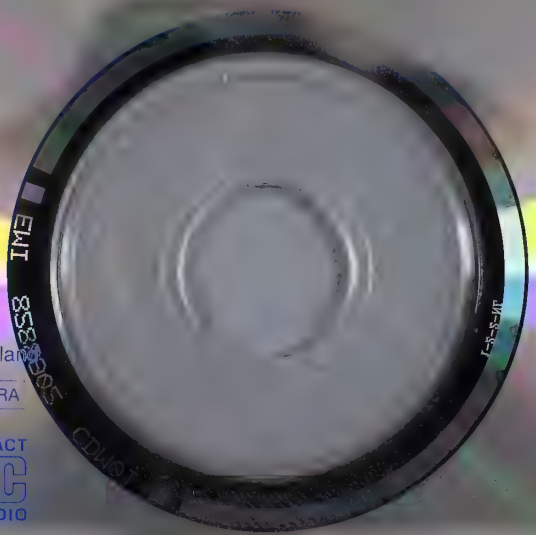
BLUE NOTE

ART BLAKEY & THE JAZZ MESSENGERS

AT THE JAZZ CORNER OF THE WORLD

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums

LC 0133



CDP 7243 8 28888 2 6
(CDP 7243 8 28890 2 1)

VOLUME 2

1. **CHICKEN AN' DUMPLINS**
2. **M & M**
3. **HI-FLY**
4. **THE THEME**
5. **ART'S REVELATION**

Recorded on April 15, 1959
Produced by ALFRED LION
Reissue produced by
MICHAEL CUSCUNA

Made in Holland

BIEM | STEMRA

COMPACT disc DIGITAL AUDIO

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BLUE NOTE

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ART BLAKEY & THE JAZZ MESSENGERS

AT THE JAZZ CORNER OF THE WORLD

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums

VOLUME 1

1. HIPSIPPY BLUES (9:25)
2. JUSTICE (7:36)
3. THE THEME (2:19)
4. CLOSE YOUR EYES (11:22)
5. JUST COOLIN' (7:46)

VOLUME 2

1. CHICKEN AN' DUMPLINS (7:26)
2. M & M (6:41)
3. HI-FLY (7:59)
4. THE THEME (9:16)
5. ART'S REVELATION (8:11)

Recorded on April 15, 1959
Produced by ALFRED LION
Re-issue produced by MICHAEL CUSCUNA
Photos by FRANCIS WOLFF
Original cover design by REID MILES
Reissue design: FRANKO CALIGIURI
Recording by RUDY VAN GELDER
Originally issued as BST 84015 and 84016

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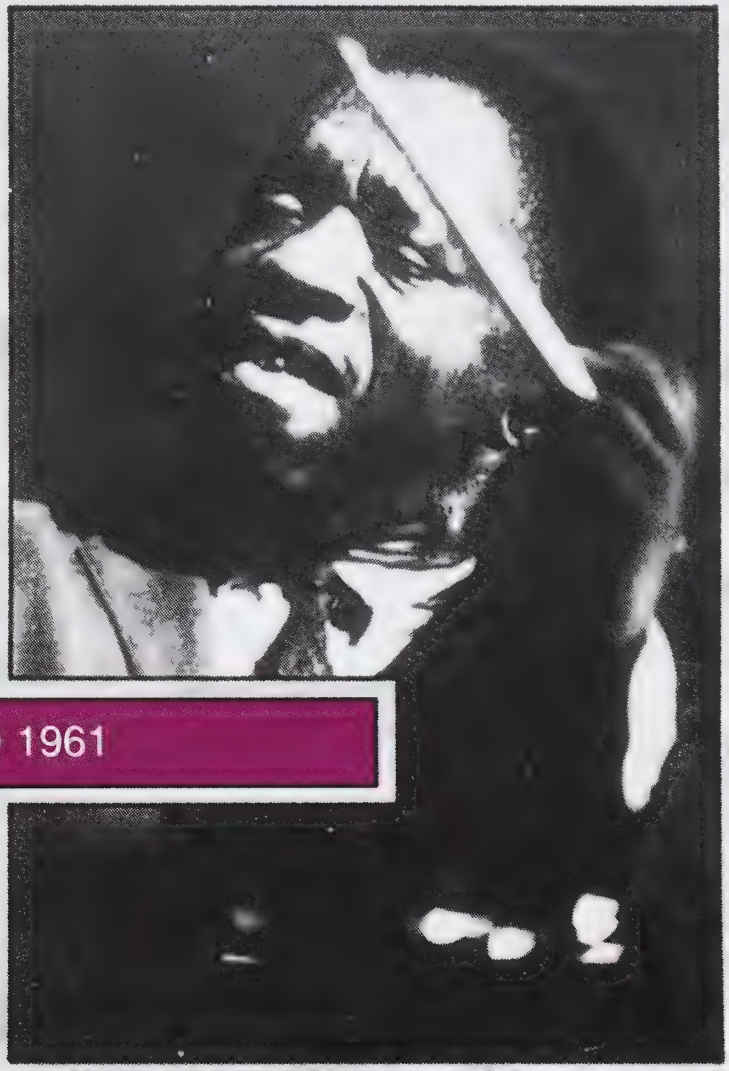
FINEST JAZZ SINCE 1939
BLUE NOTE®

BLUE NOTE®
ART BLAKEY & THE JAZZ MESSENGERS
CDP 7243 8 28888 2 6

Art Blakey

ART BLAKEY &
THE JAZZ MESSENGERS

vol. 1



A DAY WITH ART BLAKEY • 1961

★ ★ ★ ★

FOUR STAR

"Master's of Jazz"

A DAY WITH ART BLAKEY 1961 Vol.1
Art Blakey & The Jazz Messengers

1. **The Summit**
2. **The Breeze And I**
3. **Blues March**
4. **Moanin'**
5. **It's Only A Paper Moon**

Lee Morgan Trumpet
Wayne Shorter Tenor Sax
Bobby Timmons Piano
Jymie Merritt Bass
Art Blakey Drums

Recorded by:
Tokyo Broadcasting System (TBS) Radio Section
Recorded at:
Sankei Hall, Tokyo, Japan January 2, 1961
Producer: Yasuyuki Ishihara
Director: Yasushi Ikeda
Recording Engineer: Shigekikato
Coordinate: TBS Service Inc.
"Woodstone Project" K. Ueki T. Hashimoto
Issue Produced by:
Takeo Yokota with special thanks to
Jeffrey Kaufman
James P. Oka and Yuzo Fujimoto

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FS-40042

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disc
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Art Blakey vol. 1
Art Blakey & The Jazz Messengers
FS-40042

A DAY WITH ART BLAKEY 1961 Vol.1

Art Blakey & The Jazz Messengers

1. The Summit
2. The Breeze And I
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Lee Morgan Trumpet
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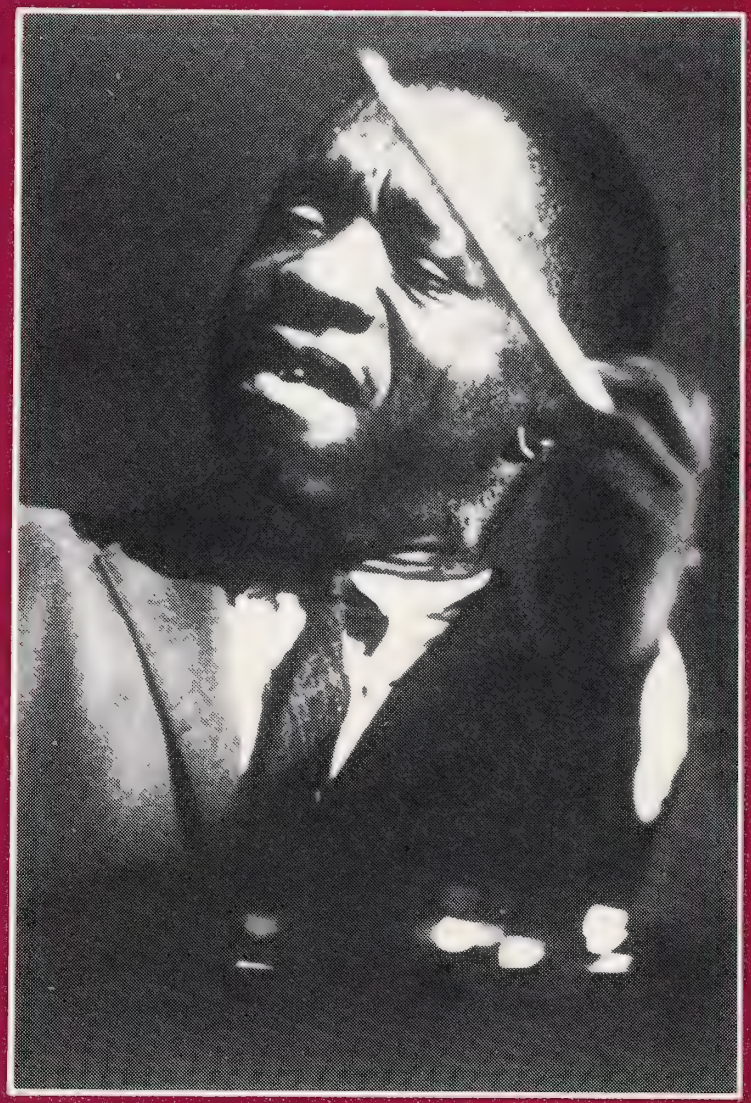
A DAY WITH ART BLAKEY 1961 • VOL.1
FS-40042

A DAY WITH ART BLAKEY 1961

VOL II



Art Blakey & The Jazz Messengers

EWCD 708

emc

COMPACT disc DIGITAL AUDIO

A DAY WITH ART BLAKEY 1961 VOL II
Art Blakey and the Jazz Messengers

1. Date Dere
2. Nelly Bly
3. Round About Midnight
4. A Night In Tunisia

Lee Morgan Trumpet
Wayne Shorter Tenor Sax
Bobby Timmons Piano
Jymie Merritt Bass
Art Blakey Drums

Recorded By:
Tokyo Broadcasting System (TBS) Radio Section
Recorded At:
Sankei Hall, Tokyo, Japan January 2, 1961
Producer: Yasuyuki Ishihara
Director: Yasushi Ikeda
Recording Engineer: Shigekikato
Coordinate: TBS Service Inc.
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EWCD 708
A DAY WITH ART BLAKEY 1961
VOL. II
Eastwind
Released by Jazz International
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AMERICAN COMPACT DISC SYSTEMS
MADE BY DIGITAL RECORDING SYSTEMS
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3 Round About Midnight 4 A Night In Tunisia
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A DAY WITH ART BLAKEY 1961 VOL II
Art Blakey and the Jazz Messengers

1. Date Dere
2. Nelly Bly
3. Round About Midnight
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Lee Morgan Trumpet
Wayne Shorter Tenor Sax
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Tokyo Broadcasting System (TBS) Radio Section
Recorded At:
Sankei Hall, Tokyo, Japan January 2, 1961
Producer: Yasuyuki Ishihara
Director: Yasushi Ikeda
Recording Engineer: Shigekikato
Coordinate: TBS Service Inc.
"Woodstone Project" K. Ueki T. Hashimoto
Issue Produced by:
Takeo Yokota with special thanks to
Jeffrey Kaufman
James P. Oka and Yuzo Fujimoto

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Eastwind

EWCD 708 A DAY WITH ART BLAKEY 1961 • VOL II

PORTRAIT OF

cannonball

JULIAN

adderley

QUINTET

ORIGINAL Jazz CLASSICS COMPACT DISC

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

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OJCCD-361-2
(RLP-269)

JULIAN ADDERLEY QUINTET
PORTRAIT OF CANNONBALL

1. MINORITY (originally issued) 7:05
2. MINORITY (Take 2) 7:28
3. MINORITY (Take 3) 7:08
4. STRAIGHT LIFE 5:25
5. BLUE FUNK 5:26

6. A LITLE TASTE 4:34
7. PEOPLE WILL SAY WE'RE IN LOVE 9:38
8. NARDIS (Take 5) 5:30
9. NARDIS (Take 4) 5:34

ORIGINAL Jazz CLASSICS ®

RIVERSIDE ®

COMPACT disc DIGITAL AUDIO

OJCCD-361-2
(RLP-269)

AAD

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JULIAN ADDERLEY QUINTET PORTRAIT OF CANNONBALL

RIVERSIDE OJCCD-361-2 (R-269)

	1	MINORITY (originally issued)	7:05
*	2	MINORITY (Take 2)	7:28
*	3	MINORITY (Take 3)	7:08
	4	STRAIGHT LIFE	5:25
	5	BLUE FUNK	5:26
	6	A LITTLE TASTE	4:34
	7	PEOPLE WILL SAY WE'RE IN LOVE	9:38
	8	NARDIS (Take 5)	5:30
*	9	NARDIS (Take 4)	5:35

*Additional tracks not on original LP.

CANNONBALL ADDERLEY—alto sax
BLUE MITCHELL—trumpet
BILL EVANS—piano
SAM JONES—bass
PHILLY JOE JONES—drums

Produced by ORRIN KEEPNEWS

Recorded in New York; July 1, 1958.

Mastering—Phil De Lancie
(Fantasy Studios, Berkeley)

Riverside Records
Tenth and Parker
Berkeley, CA 94710
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TOTAL TIME 58:27

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ORIGINAL Jazz CLASSICS

RIVERSIDE

RIVERSIDE OJCCD-361-2 (R-269)

JULIAN ADDERLEY QUINTET PORTRAIT OF CANNONBALL

NEW IMPROVED FULL DIMENSIONAL STEREO

The Cannonball Adderley Quintet

Mercy, Mercy, Mercy!

Capitol Records

Live at "The Club"

CDP 7243 8 29915 2 6

1. Fun (8:26)
(Nat Adderley)

2. Games (7:19)
(Nat Adderley)

3. Mercy, Mercy, Mercy (5:10)
(Josef Zawinul)

4. Sticks (3:54)
(Julian Adderley)

5. Hippodelphia (5:49)
(Josef Zawinul)

6. Sack O' Woe (10:29)
(Julian Adderley)

Cannonball Adderley
Mercy, Mercy, Mercy

CANNONBALL ADDERLEY . . . **alto saxophone**
NAT ADDERLEY . . . . . **cornet**
JOE ZAWINUL . . . . . **piano, electric piano**
VICTOR GASKIN . . . . . **bass**
ROY MCCURDY . . . . . **drums**

Produced by DAVID AXELROD
Recording engineer: HUGH DAVIES
Recorded at Capitol Studios,
Los Angeles on October 20, 1966
Reissue produced by MICHAEL CUSCUNA
Remixed to digital by LARRY WALSH
Reissue design by FRANKO CALIGIURI

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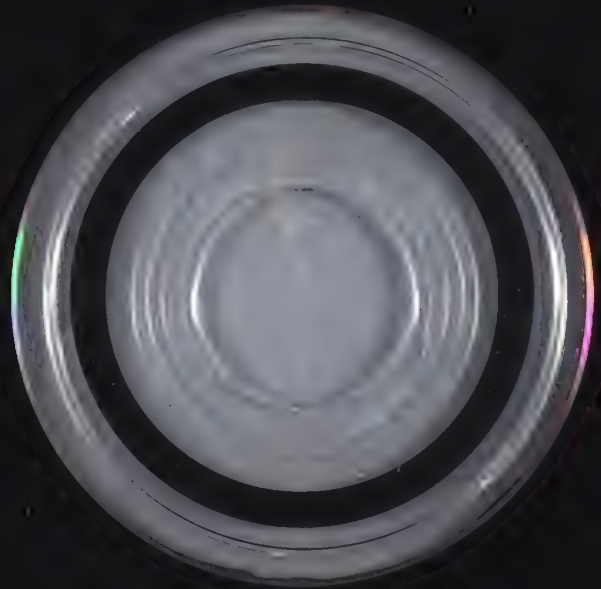
Cannonball Adderley
Mercy, Mercy, Mercy



1. *Fun*
2. *Games*
3. *Mercy, Mercy, Mercy*
4. *Sticks*
5. *Hippodelphia*
6. *Sack O' Woe*

Produced by David Axelrod
Reissue produced by
Michael Cuscuna

Capitol JAZZ

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CDP 7243 8 29915 2 6

1. Fun (8:20)
(Nat Adderley)

2. Games (7:19)
(Nat Adderley)

3. Mercy, Mercy, Mercy (9:10)
(Joseph Zawinul)

4. Sticks (3:54)
(Julian Adderley)

5. Hippodelphia (5:49)
(Joseph Zawinul)

6. Sack O' Woe (10:29)
(Julian Adderley)

Cannonball Adderley
Mercy, Mercy, Mercy

CANNONBALL ADDERLEY . . . **alto saxophone**
NAT ADDERLEY . . . . . **cornet**
JOE ZAWINUL . . . . . **piano, electric piano**
VICTOR GASKIN . . . . . **bass**
ROY MCCURDY . . . . . **drums**

Produced by DAVID AXELROD
Recording engineer: HUGH DAVIES
Recorded at Capitol Studios,
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COMPACT disc DIGITAL AUDIO

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CDP 7243 8 29915 2 6 CANNONBALL ADDERLEY/MERCY, MERCY, MERCY Capitol Jazz®

CDP 7243 8 29915 2 6 CANNONBALL ADDERLEY/MERCY, MERCY, MERCY Capitol Jazz®

CHESS™
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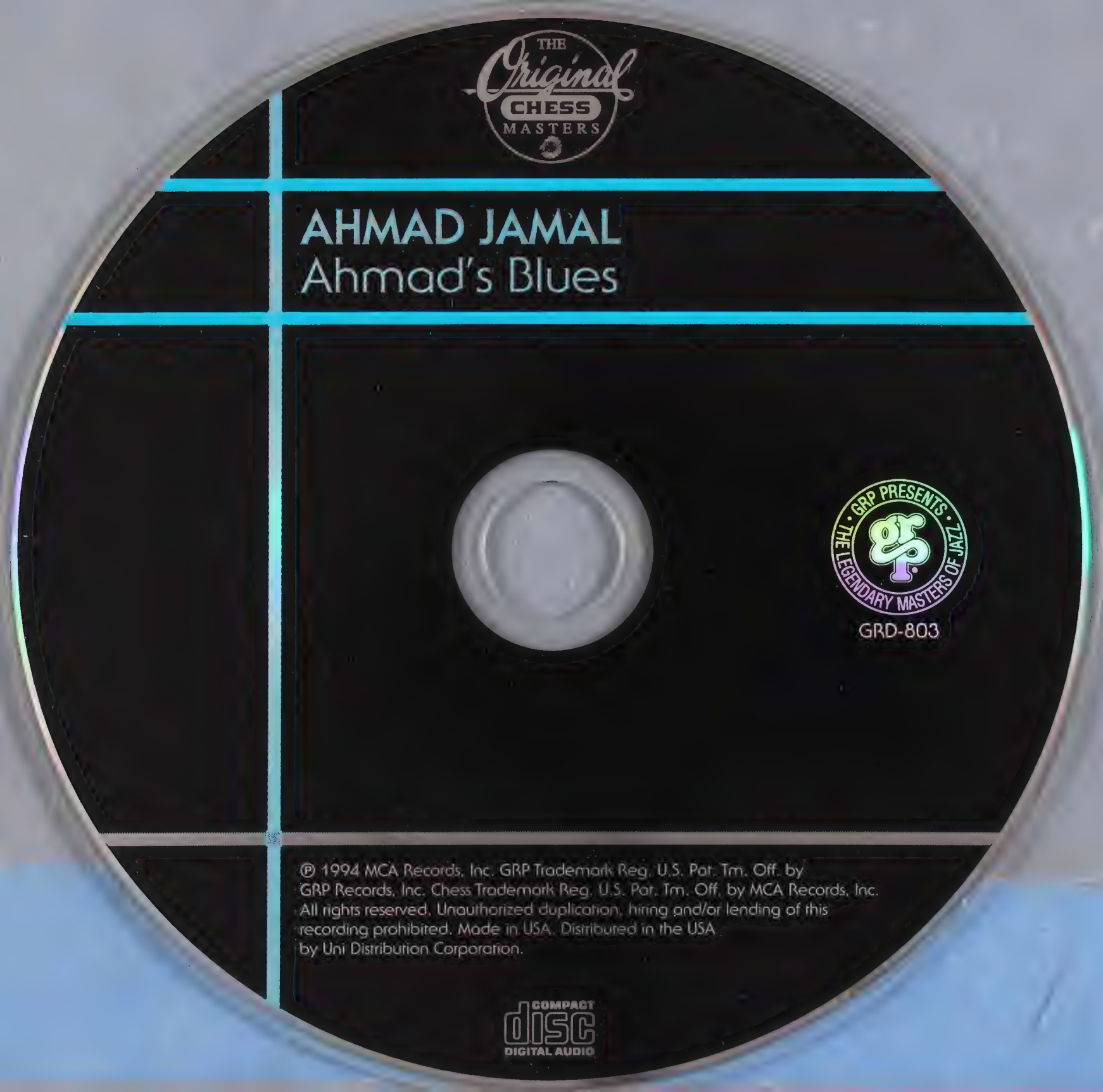
THE Original CHESS MASTERS
AHMAD JAMAL
Ahmad's Blues
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
GRD-803
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COMPACT
disc
DIGITAL AUDIO

GRD-803

AHMAD JAMAL

Ahmad's Blues

1.	Ahmad's Blues	4:05
2.	It Could Happen to You	4:15
3.	I Wish I Knew	3:45
4.	Autumn Leaves	7:40
5.	Stompin' at the Savoy	4:15
6.	Cheek to Cheek	4:47
7.	The Girl Next Door	3:26
8.	Secret Love	3:51
9.	Squatty Roo	2:18
10.	Taboo	4:01
11.	Autumn in New York	3:18
12.	A Gal in Calico	4:44
13.	That's All	2:38
14.	Should I?	3:39
15.	Seleritus	3:12
16.	Let's Fall in Love	5:06

Originally produced by Dave Usher
Reissue produced by Orrin Keepnews
Executive Producers: Dave Grusin & Larry Rosen

AHMAD JAMAL Ahmad's Blues CHESS

COMPACT disc DIGITAL AUDIO

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CHESS
GRD-803
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AHMAD JAMAL Ahmad's Blues CHESS

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Concert Bb & A (A=440)

Personnel:
Dan Haerle - *Piano & Electric Piano*
Rufus Reid - *Upright & Electric Bass*
Mike Hyman - *Drums*

This improvised rhythm section accompaniment is applicable to many songs of similar harmonic formulae and the following:

1. Tuning Notes
2. Mr. Super Hip
3. 6/8 Modal Blues
4. Slow Blues In F
5. Fast Blues In Bb
6. Long- Meter Jazz/Rock
7. Home Stretch
8. Horizontal
9. Slow Blues In G
10. Fast Blues In F
11. Minor Blues In C
12. Bird Blues

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THE CHARLES LLOYD QUARTET

Hebdomodaire Special,
Brussels (Benoit Quersin)

Hufvabladet, elsinki (a.b.)

Jazz, Paris (Alain Gerber)

Jazz-Hot, Paris (Jef Gilson)

Frankfurter Allgemeine Zeitung
(Ulrich Olshausen)

Frankfurter Neue Presse
(Jutta W. Thomasius)

Frankfurter Rundschau
(Godo Remzshardt)

Algemeen Handelsbiad,
Amsterdam (Th. Loevendie)

De Volksrant, Amsterdam
(Ton Planken)

Het Vrije Volk, Amsterdam
(Arne Zuidhoek)

Het Centrum, Amsterdam
(Fred Lieberwerth)

Het Parool, Amsterdam
(Michiel de Ruyter)

Nieuwe Rotterdamse Courant
(Ruud Kuyper)

Utrechtse Nieuwsbiad (H.M.)

Aftenposten, Oslo (Septim)

Arbeiderbladet, Oslo
(Rolf E. Schade)

Dagbladet, Oslo
(Randi W. Hultin)

Morgenbladet, Oslo (vK.)

Aftonbladet, Stockholm
(Hans Fridlund)

Dagens Nyheter, Stockholm
(Bengt Ernryd)

Orkester Journalen, Stockholm
(Bertil Sundin)

Svenska Dagbladet, Stockholm
(Ludvig Rasmussen)

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COL-CD-6361

THE CHARLES LLOYD QUARTET

DREAM WEAVER

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COL-CD-6361

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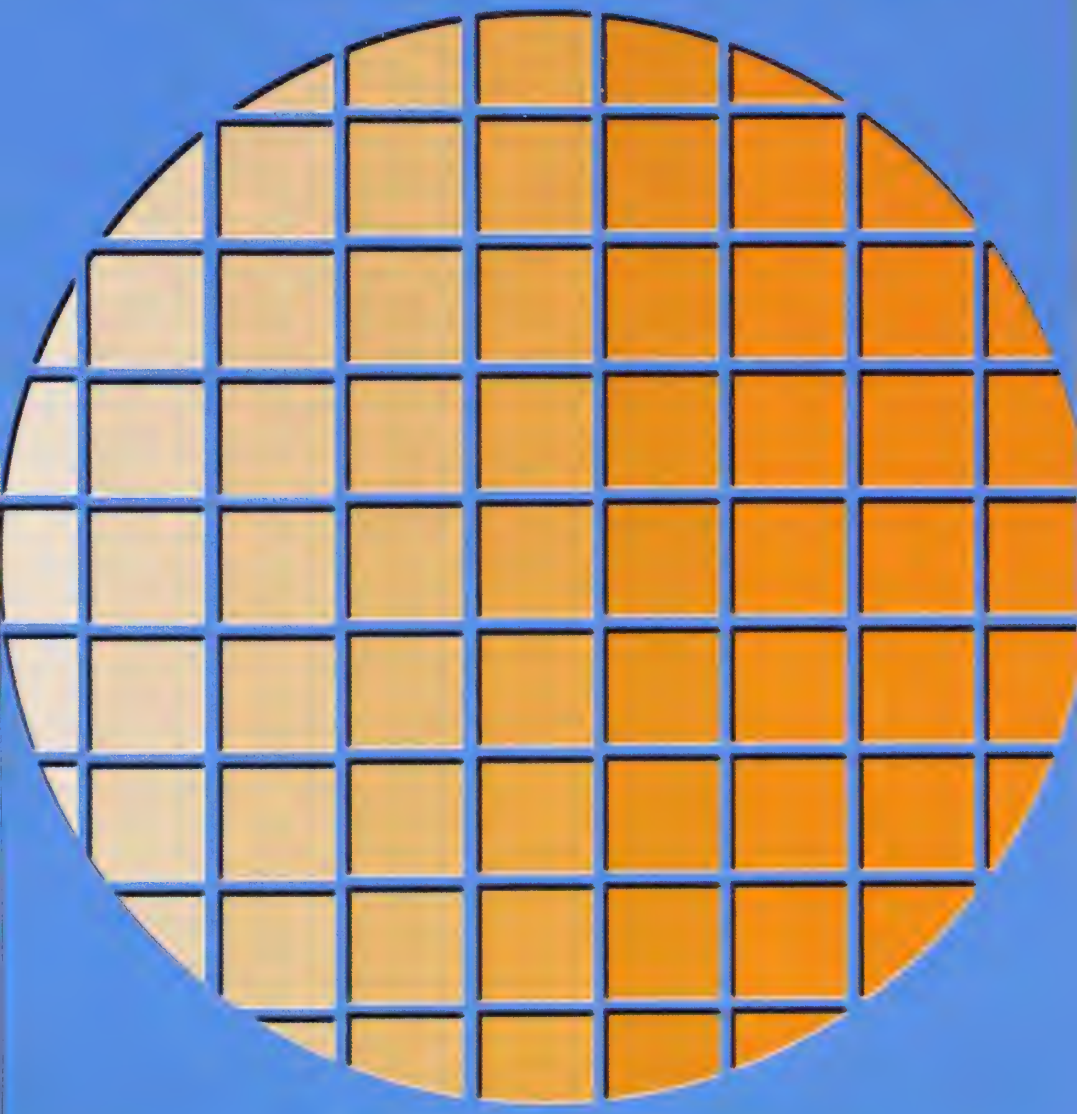
THE CHARLES LLOYD QUARTET DREAM WEAVER



THE CHARLES LLOYD QUARTET
DREAM WEAVER

1. **AUTUMN SEQUENCE** *11:59*
   a) AUTUMN PRELUDE
   b) AUTUMN LEAVES
   c) AUTUMN ECHO
2. **DREAM WEAVER** *11:33*
   a) MEDITATION
   b) DERVISH DANCE
3. **BIRD FLIGHT** *9:08*
4. **LOVE SHIP** *5:53*
5. **SOMBRERO SAM** *5:13*

Charles Lloyd, tenor sax & flute
Keith Jarrett, piano;
Cecil McBee, bass;
Jack DeJohnette, drums.

Recording Engineer: Phil Lehle
Cover Photo: Charles Stewart
Cover Design: Marvin Israel
Supervision: George Avakian & Arif Mardin

Total Time 43:57
Originally Released as Atlantic 1459 in 1966

All Tracks Written by Charles Lloyd except AUTUMN LEAVES by Jacques Prevert, Joseph Kosma & Johnny Mercer

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THE CHARLES LLOYD QUARTET DREAM WEAVER COL-CD-6361

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Further Adventures of Jimmy and Wes
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(314 519 802-2)
1. King of the Road
2. Maybe September
3. OGD (aka Road Song)
4. Call Me
5. Milestones
6. Mellow Mood
7. 'Round Midnight
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STEREO

IT'S MONK'S TIME / THELONIOUS MONK

63532

COLUMBIA
THELONIOUS MONK
IT'S MONK'S TIME
CK 63532
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disc
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COLUMBIA
LEGACY
COLUMBIA
JAZZ
Entertainment Inc.

63532

CK 63532 THELONIOUS MONK IT'S MONK'S TIME COLUMBIA/LEGACY

ORIGINAL RECORDINGS
PRODUCED BY TEO MACERO
PRODUCED FOR REISSUE BY ORRIN KEEPNEWS
MASTERED BY MARK WILDER, SONY MUSIC STUDIOS, NYC

IT'S MONK'S TIME

was recorded when the great composer-pianist's time had truly come. Monk's third Columbia album was the result of four sessions, from January to March 1964 – roughly concurrent with the moment when he became an "overnight sensation" as the subject of a *Time* magazine (Feb. 28, 1964) cover profile. But if Monk (1917-1982) had at long last crashed middlebrow culture, his work showed no signs of abandoning its unique time zone. Of all his Columbia studio dates, this one, and 1967-68's *Underground*, feature some of his quartet's most purposefully extended performances. *It's Monk's Time*, which introduced drummer Ben Riley to the band (he would remain in the fold for the next five years), contains three new originals: "Stuffy Turkey," "Shuffle Boil," and "Brake's Sake." There's also a delightful evocation of Monk's stride piano roots at the outset of "Lulu's Back In Town." Now expanded to nine numbers with the additions of two alternate takes (one previously unissued), plus a complete "Epistrophy," Monk's longtime closing theme, *It's Monk's Time* is further graced by an essay from the respected pianist Dick Katz.

sonymusic.com
legacyrecordings.com
thelonious-monk.com

8 86972 48252 1

1 LULU'S BACK IN TOWN
2 MEMORIES OF YOU
3 STUFFY TURKEY
4 BRAKE'S SAKE
5 NICE WORK IF YOU CAN GET IT (TAKE 3)
6 SHUFFLE BOIL (RETAKE)

BONUS TRACKS - NOT ON ORIGINAL LP

7 EPISTROPHY (TAKE 1) *
8 NICE WORK IF YOU CAN GET IT (TAKE 2) *
9 SHUFFLE BOIL (TAKE 5) *

* PREVIOUSLY UNRELEASED

THELONIOUS MONK : PIANO
CHARLIE ROUSE : TENOR SAXOPHONE
BUTCH WARREN : BASS
BEN RILEY : DRUMS

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CK 63532 THELONIOUS MONK IT'S MONK'S TIME COLUMBIA/LEGACY

JOHN PATTON
QUINTET
THIS ONE'S FOR JA

DW-919

JOHN PATTON
QUINTET
THIS ONE'S FOR JA
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DIW

DIW-919 JOHN PATTON QUINTET／THIS ONE'S FOR JA

JOHN PATTON, organ **DAVE HUBBARD**, tenor **ED CHERRY**, guitar
EDDIE GLADDEN, drums **LAWRENCE KILLIAN**, percussion

1.	PATAND	7:35
2.	CHERRY RED	7:23
3.	STEAM	7:50
4.	NO PROBLEM	6:32
5.	SYEEDA'S SONG FLUTE	6:17
6.	EXTENSIONS	7:56
7.	SONNY'S BACK	4:15
8.	CHILDREN OF THE NIGHT	7:21

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DIW

DIW-919 JOHN PATTON QUINTET／THIS ONE'S FOR JA

JOHN PATTON
ACCENT ON THE BLUES

CDP 7243 8 53924 2 9

1. Rakin' And Scrapin'
2. Freedom Jazz Dance
3. Captain Nasty
4. Village Lee
5. Lite Hit
6. Don't Let Me Lose This Dream
7. Lite Hit (alt tk) *
8. Buddy Boy *
9. 2 J *
10. Sweet Pea *

* bonus tracks

Produced by FRANCIS WOLFF
Reissue produced by BOB BELDEN
Blue Note Rare Groove Series produced by
MICHAEL CUSCUNA and TOM EVERED

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12-282
PHILLY JOE JONES
SEXTET
NAT ADDERLEY
JOHNNY GRIFFIN
BLUES FOR DRACULA
ORIGINAL Jazz CLASSICS
COMPACT DISC

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RIVERSIDE®

OJCCD-230-2
(RLP-12-282)

PHILLY JOE JONES SEXTET
BLUES FOR DRACULA

1. BLUES FOR DRACULA 8:11
2. TRICK STREET 3:47

ORIGINAL Jazz CLASSICS®

RIVERSIDE®
COMPACT disc DIGITAL AUDIO

OJCCD-230-2
(RLP-12-282)

AAD

3 FIESTA 10:25
4. TUNE UP 8:00
5. OW! 12:08

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PHILLY JOE JONES SEXTET BLUES FOR DRACULA

RIVERSIDE OJCCD-230-2 (RLP-282)

1. BLUES FOR DRACULA 8:11
2. TRICK STREET 3:47
3. FIESTA 10:25
4. TUNE UP 8:00
5. OW! 12:08

NAT ADDERLEY—cornet
JULIAN PRIESTER—trombone
JOHNNY GRIFFIN—tenor saxophone
TOMMY FLANAGAN—piano
JIMMY GARRISON—bass
PHILLY JOE JONES—drums

Produced by ORRIN KEEPNEWS

Recorded in New York City; September 17, 1958.

Digital remastering, 1991—Phil De Lancie
(Fantasy Studios, Berkeley)

The first album under the leadership of Philly Joe Jones has achieved cult status over the years through the unique spoken vocal on the title track. That remarkable Bela Lugosi/Dracula sequence was actually largely derived from a routine by Philly's friend Lenny Bruce, who not only gave his blessing, but wanted to participate as a "talking sideman" (but couldn't get permission from the label he was under contract to in the Fifties, Fantasy Records!). The rest of the record should not, however, be overlooked: it's such as Nat Adderley, Johnny Griffin, and Tommy Flanagan, spurred to top-level post-bop performances by one of the major drummers of our time.

TOTAL TIME 43:00
Rounded off to the nearest minute

ORIGINAL Jazz CLASSICS

AAD

COMPACT disc DIGITAL AUDIO

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RIVERSIDE OJCCD-230-2 (RLP-282)

PHILLY JOE JONES SEXTET BLUES FOR DRACULA

1. DOWN HOME 7:26
(Curtis Fuller) Second Floor Music-BMI

2. SWEET AND LOVELY 6:56
(Arnheim-Tobias-Lemare) EMI Robbins Catalog/Anne-Rachel Music-ASCAP

3. AS LONG AS THERE'S MUSIC 3:43
(Styne-Cahn) Chappell & Co.-ASCAP

4. WELL NOW 1:56
(Roy Haynes) Prestige Music-BMI

5. CYMBALISM 7:00
(Haynes-Wyands) Prestige-BMI

6. CON ALMA 6:31
(Dizzy Gillespie) Dizlo Music-ASCAP

7. SPEAK LOW 7:03
(Weill-Nash) Chappell & Co./Hampshire House Cromwell Music-ASCAP

ROY HAYNES—drums
RICHARD WYANDS—piano
EDDIE De HAAS—bass

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; July 5, 1960.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Photography—Esmond Edwards

OJCCD-879-2
(NJ-8245)

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THE ROY HAYNES TRIO
JUST US

1. DOWN HOME 7:26
2. SWEET AND LOVELY 6:56
3. AS LONG AS THERE'S MUSIC 3:43

ORIGINAL JAZZ CLASSICS®

PRESTIGE NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-879-2
(NJ-8245)

AAD

4. WELL NOW 1:56
5. CYMBALISM 7:00
6. CON ALMA 6:31
7. SPEAK LOW 7:03

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DIDX 037671

JUST US

THE ROY HAYNES TRIO

PRESTIGE/NEW JAZZ
OJCCD-879-2 (NJ-8245)

1. DOWN HOME 7:26
2. SWEET AND LOVELY 6:56
3. AS LONG AS THERE'S MUSIC 3:43
4. WELL NOW 1:56
5. CYMBALISM 7:00
6. CON ALMA 6:31
7. SPEAK LOW 7:03

ROY HAYNES—drums
RICHARD WYANDS—piano
EDDIE De HAAS—bass

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; July 5, 1960.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

Roy Haynes's musicianship is so impeccable that he chose a trio setting for his first two New Jazz sessions. (The predecessor to this album, *We Three*, features Phineas Newborn, Jr. and Paul Chambers and can be heard on OJCCD-196-2.) Of course, the five years Haynes spent in Sarah Vaughan's rhythm section served as a graduate course in the art of the trio. The threesome on this album was a working group that evolved out of Kenny Burrell combo, and its range of moods and efficient arrangements provided an early spotlight for the still-thriving Richard Wyands. Haynes recently turned 70 and continues to deliver brilliant performances, with the group commitment and spirit of adventure that suffuses everything he plays here, from his ballad support on "Sweet and Lovely" to a most musical and original drum feature "Well Now."

PRESTIGE/NEW JAZZ
OJCCD-879-2 (NJ-8245)

THE ROY HAYNES TRIO

JUST US

ORIGINAL Jazz CLASSICS

AAD
STEREO
COMPACT disc DIGITAL AUDIO

PRESTIGE
NEW JAZZ

TOTAL TIME 40:55

0 25218 - 6879 - 2 8

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Blue Mitchell

Big 6

RIVERSIDE | 12-273

CONTEMPORARY SERIES

Philly Joe Jones

Wynton Kelly

ORIGINAL Jazz CLASSICS COMPACT DISC

Johnny Griffin

Wilbur Ware

Curtis Fuller

HUGH BELL PAUL BACON

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RIVERSIDE®

OJCCD-615-2
(RLP-12-273)

BLUE MITCHELL WITH
JOHNNY GRIFFIN/CURTIS FULLER
WYNTON KELLY
BIG 6

1. BLUES MARCH 10:23
2. BIG SIX 6:42
3. THERE WILL NEVER BE ANOTHER YOU 4:59

ORIGINAL JAZZ CLASSICS ®

RIVERSIDE ®

COMPACT disc DIGITAL AUDIO

OJCCD-615-2
(RLP-12-273)

AAD

4. BROTHER 'BALL 7:21
5. JAMPH 3:46
6. SIR JOHN 8:05
7. PROMENADE 1:40

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BLUE MITCHELL WITH JOHNNY GRIFFIN/CURTIS FULLER/WYNTON KELLY BIG 6

RIVERSIDE OJCCD-615-2 (RLP-12-273)

1. BLUES MARCH 10:23
2. BIG SIX 6:42
3. THERE WILL NEVER BE ANOTHER YOU 4:59
4. BROTHER 'BALL 7:21
5. JAMPH 3:46
6. SIR JOHN 8:05
7. PROMENADE 1:40

BLUE MITCHELL—trumpet
CURTIS FULLER—trombone
JOHNNY GRIFFIN—tenor saxophone
WYNTON KELLY—piano
WILBUR WARE—bass
PHILLY JOE JONES—drums

Produced by ORRIN KEEPNEWS

Recorded in New York City; July 2-3, 1958.

Digital remastering, 1991—Phil De Lancie
(Fantasy Studios, Berkeley)

At a time when most young trumpet players were modeling themselves on Miles Davis, Dizzy Gillespie, or Clifford Brown, Blue Mitchell was a new quality. With his precision, harmonic ingenuity, and a hint of melancholy in his warm tone that suggested the mellowness of a cornet, Mitchell brought modern excitement contrasted with a lyricism that was somehow old-fashioned. This is Mitchell at 28, in his first album as a leader, recommended to Riverside's Orrin Keepnews by Cannonball Adderley and living up to Adderley's enthusiastic billing. Teamed with five of the major players of the day, Mitchell not only holds his own but is clearly in command of the proceedings. Mitchell had arrived in New York from Florida fully equipped for the fame that he would shortly achieve.

TOTAL TIME 44:00
Rounded off to the nearest minute

ORIGINAL Jazz CLASSICS

AAD

COMPACT disc DIGITAL AUDIO

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RIVERSIDE OJCCD-615-2 (RLP-12-273)

BLUE MITCHELL WITH JOHNNY GRIFFIN/CURTIS FULLER/WYNTON KELLY BIG 6

SOLO SPIRIT

Muse Records

LARRY WILLIS

D. VONG

Mapleshade: The Excitement of Live Music, Recorded Without Compromise
Solo Spirit
LARRY WILLIS
COMPACT
disc
DIGITAL AUDIO
01432
Mapleshade
© 1993
MASTERED BY NIMBUS
1. Take My Hand Precious Lord 2. Motherless Child
3. This Little Light of Mine 4. Come Sunday 5. Sweet Hour of Prayer
6. What a Friend We Have in Jesus
7. Let Us Break Bread Together 8. The Lord's Prayer
9. May the Good Lord Bless And Keep You
TT= 78

SOLO SPIRIT

LARRY WILLIS • *Piano*

1. TAKE MY HAND PRECIOUS LORD 10:13
   Thomas Dorsey
2. MOTHERLESS CHILD 14:03
   Traditional
3. THIS LITTLE LIGHT OF MINE 9:11
   Traditional
4. COME SUNDAY 8:42
   Edward K. Ellington
5. SWEET HOUR OF PRAYER 7:36
   William B. Bradbury
6. WHAT A FRIEND WE HAVE IN JESUS 6:24
   Charles C. Converse
7. LET US BREAK BREAD TOGETHER 7:21
   Traditional
8. THE LORD'S PRAYER 3:42
   Francis Mallott
9. MAY THE GOOD LORD BLESS YOU AND KEEP YOU 8:38
   Meredith Willson

7 3556-10143-2 5

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01432 • LARRY WILLIS • SOLO SPIRIT

01432 • LARRY WILLIS • SOLO SPIRIT

RIVERSIDE 1150

STEREOPHONIC

5 by MONK by 5

ORIGINAL JAZZ CLASSICS COMPACT DISC

LAWRENCE N. SHUSTAK — PAUL BACON

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RIVERSIDE®

OJCCD-362-2
(RLP-1150)

THELONIOUS MONK
5 BY MONK BY 5

1. JACKIE-ING 6:07
2. STRAIGHT, NO CHASER 9:21
3. PLAYED TWICE (Take 3) 8:00

4. PLAYED TWICE (Take 1) 6:56
5. PLAYED TWICE (Take 2) 7:53
6. I MEAN YOU 9:48
7. ASK ME NOW 10:46

ORIGINAL JAZZ CLASSICS®

RIVERSIDE®

COMPACT disc DIGITAL AUDIO

OJCCD-362-2
(RLP-1150)

AAD

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THELONIOUS MONK QUINTET 5 BY MONK BY 5

RIVERSIDE OJCCD-362-2 (RLP-1150)

1. JACKIE-ING 6:07
2. STRAIGHT, NO CHASER 9:21
3. PLAYED TWICE (take 3) 8:00
*4. PLAYED TWICE (take 1) 6:56
*5. PLAYED TWICE (take 2) 7:53
6. I MEAN YOU 9:48
7. ASK ME NOW 10:46

*BONUS TRACKS

THELONIOUS MONK—piano
THAD JONES—cornet
CHARLIE ROUSE—tenor saxophone
SAM JONES—bass
ARTHUR TAYLOR—drums

Produced by ORRIN KEEPNEWS

Recorded in New York; June 1-2, 1959.

Digital remastering, 1989—Phil De Lancie
(Fantasy Studios, Berkeley)

During his half-dozen years at Riverside, Thelonious Monk recorded in a wide variety of settings, but this is his only use of the trumpet/tenor saxophone/rhythm lineup that was the most common recording-studio format of the post-bop era. The personnel here was Monk's 1959 working group (with Charlie Rouse close to the start of his decade-long association with the pianist), plus one guest. That guest was Thad Jones, then best known as a member of the Count Basie Orchestra and one of a very select group of horn men (Clark Terry and Donald Byrd were others) who could play his music with accuracy and also with enough fire and imagination to satisfy Thelonious.

TOTAL TIME 59:00
Rounded off to the nearest minute

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

RIVERSIDE®

0 25218 - 6362 - 2 3

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RIVERSIDE OJCCD-362-2 (RLP-1150)

THELONIOUS MONK QUINTET 5 BY MONK BY 5

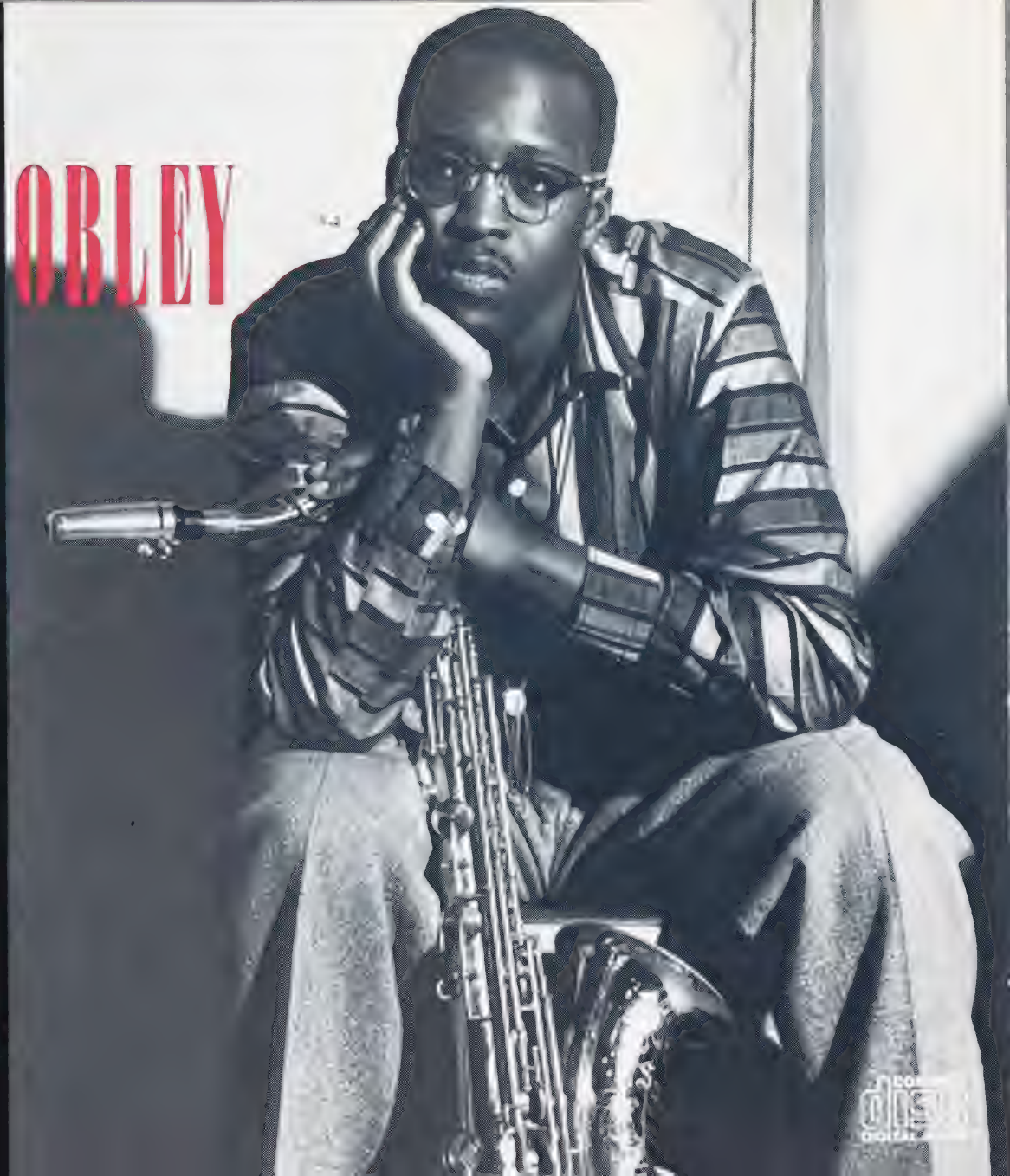
BLUE NOTE

HANK

MOBLEY

DONALD BYRD
CEDAR WALTON
RON CARTER
BILLY HIGGINS

FAR AWAY
LANDS



FAR AWAY LANDS

HANK MOBLEY

**HANK MOBLEY, tenor sax; DONALD BYRD, trumpet;
CEDAR WALTON, piano; RON CARTER, bass;
BILLY HIGGINS, drums.**

1. **A Dab Of This And That**
   (H. Mobley) 5:10
2. **Far Away Lands**
   (Jimmy Heath) 5:31
3. **No Argument**
   (H. Mobley) 6:30
4. **The Hippity Hop**
   (H. Mobley) 5:39
5. **Bossa For Baby**
   (H. Mobley) 6:05
6. **Soul Time**
   (Donald Byrd) 6:50

Original sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey
on May 26, 1967
Digital Transfers: RON MCMASTER
Design: RICHARD MANTEL

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

BLUE NOTE

HANK MOBLEY

FAR AWAY LANDS

1. A DAB OF THIS AND THAT
2. FAR AWAY LANDS
3. NO ARGUMENT
4. THE HIPPITY HOP
5. BOSSA FOR BABY
6. SOUL TIME

COMPACT disc DIGITAL AUDIO

CDP 0777 7 84425 2 3

Original Sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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NOTE®

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 84425 2
DIDX: 3869

FAR AWAY LANDS
HANK MOBLEY

**HANK MOBLEY, tenor sax; DONALD BYRD, trumpet;
CEDAR WALTON, piano; RON CARTER, bass;
BILLY HIGGINS, drums.**

1. **A Dab Of This And That**
   (H. Mobley) 5:10
2. **Far Away Lands**
   (Jimmy Heath) 5:31
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COMPACT disc DIGITAL AUDIO

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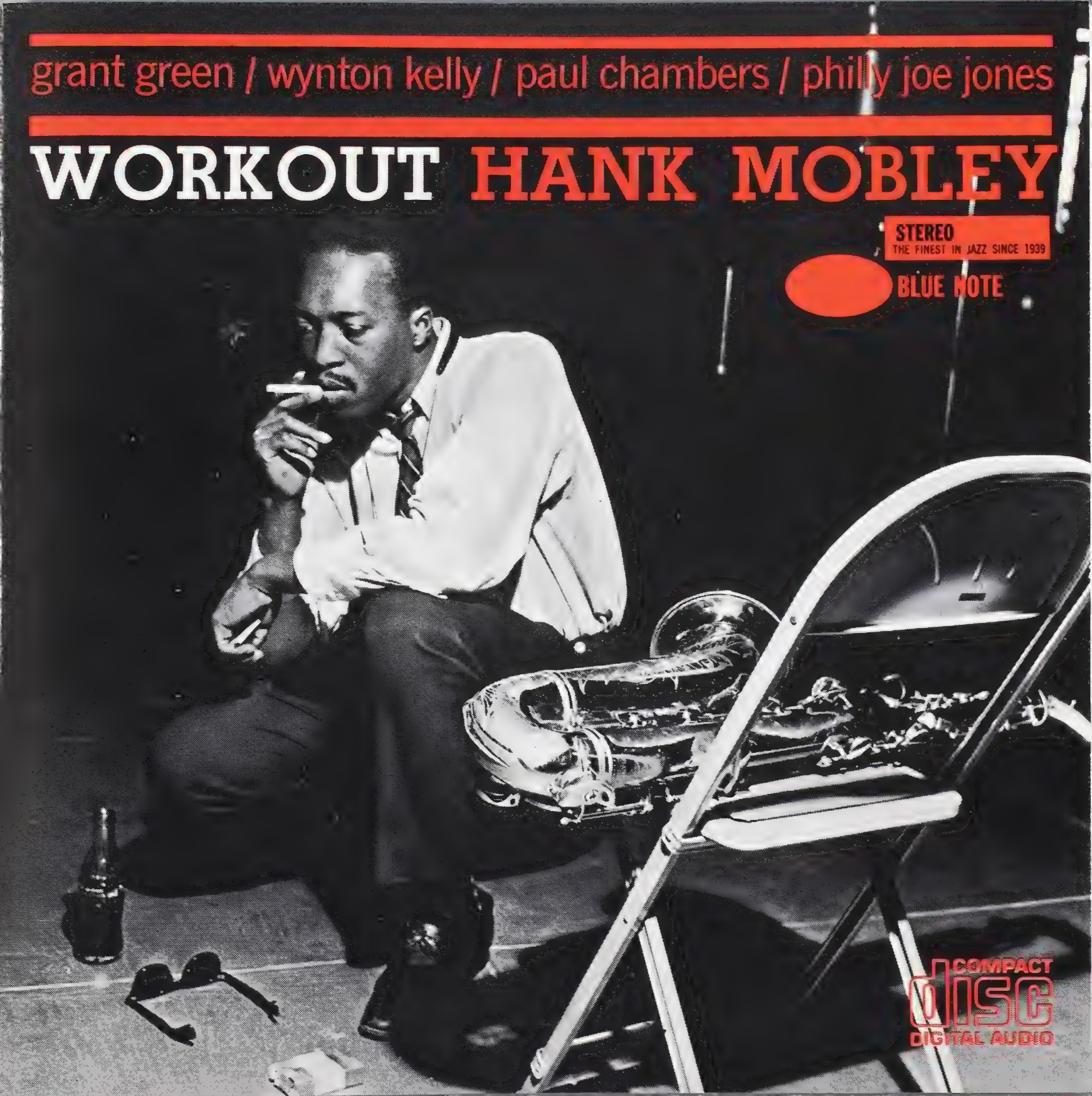
BLUE NOTE® HANK MOBLEY FAR AWAY LANDS CDP 7 84425 2
CDP 7 84425 2 HANK MOBLEY FAR AWAY LANDS BLUE NOTE®

grant green / wynton kelly / paul chambers / philly joe jones

WORKOUT HANK MOBLEY

STEREO
THE FINEST IN JAZZ SINCE 1939

BLUE NOTE



COMPACT
disc
DIGITAL AUDIO

CDP 7 84080 2
DIDX 2717

WORKOUT

HANK MOBLEY

HANK MOBLEY, tenor sax; GRANT GREEN, guitar:
WYNTON KELLY, piano; PAUL CHAMBERS, bass;
PHILLY JOE JONES, drums.

1 **WORKOUT**
(Hank Mobley) 10:00

2 **UH HUH**
(Hank Mobley) 10:45

3 **SMOKIN'**
(Hank Mobley) 7:28

4 **THE BEST THINGS IN LIFE ARE FREE**
(DeSylva/Brown/Henderson) 5:16

5 **GREASIN' EASY**
(Hank Mobley) 6:59

6 **THREE COINS IN THE FOUNTAIN***
(J. Styne/S. Cahn) 5:25

*Does not appear on L.P. configuration
Total Time – 46:03

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transfering the one step analog master to digital.

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HANK MOBLEY

WORKOUT

1 Workout

2 Uh Huh

3 Smokin'

4 The Best Things
In Life Are Free

5 [illegible]

6 [illegible]
In The Fountain

DIDX 002717

Produced by ALFRED LION

Produced for release by
MICHAEL CUSCUNA

MADE IN USA

Does not appear on L.P. configuration

COMPACT
DIGITAL AUDIO

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BLUE NOTE®

WORKOUT

HANK MOBLEY

CDP 7 84080 2

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

CDP 7 84080 2
DIDX 2717

0 7777-84080-2 4

WORKOUT

HANK MOBLEY

HANK MOBLEY, tenor sax; GRANT GREEN, guitar:
WYNTON KELLY, piano; PAUL CHAMBERS, bass;
PHILLY JOE JONES, drums.

1 **WORKOUT**
(Hank Mobley) 10:00

2 **UH HUH**
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3 **SMOKIN'**
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(J. Styne/S. Cahn) 5:25

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded on March 26, 1961
Digital transfer by RON McMASTER
*Does not appear on L.P. configuration
Total Time – 46:03

COMPACT disc DIGITAL AUDIO

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BLUE NOTE® HANK MOBLEY WORKOUT CDP 7 84080 2

STEREO

PR 7334
PRESTIGE

ERIC DOLPHY & BOOKER LITTLE MEMORIAL ALBUM

RECORDED LIVE AT THE FIVE SPOT

ORIGINAL Jazz CLASSICS COMPACT DISC

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

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OJCCD-353-2
(P-7334)

ERIC DOLPHY & BOOKER LITTLE
MEMORIAL ALBUM

ORIGINAL JAZZ CLASSICS®

Prestige®
COMPACT disc
DIGITAL AUDIO
OJCCD-353-2
(P-7334)
AAD

1. NUMBER EIGHT (POTSA LOTSA) 16:29
2. BOOKER'S WALTZ 14:40

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ERIC DOLPHY & BOOKER LITTLE MEMORIAL ALBUM

PRESTIGE OJCCD-353-2 (P-7334)

1 NUMBER EIGHT (POTSA LOTSA) 16:29
2 BOOKER'S WALTZ 14:40

ERIC DOLPHY—bass clarinet, alto saxophone
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
EDDIE BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded live at the Five Spot, New York; July 16, 1961.

Digital remastering, 1989—Phil De Lancie (Fantasy Studios, Berkeley)

Linked as two of the young musicians who had achieved much but promised so much more before their untimely deaths, Dolphy (died 1964 at age 36) and Little (died 1961 at age 23) are forever united in the recordings made during a two-week gig at the Five Spot in July of '61, three months before Booker's passing.

Against the all-star rhythm section of Mal Waldron, Richard Davis, and Ed Blackwell, the innovative, ground-breaking horns explore two Dolphy originals, one to a side: the minor-cast "Number Eight" and the fast-lilting "Booker's Waltz." The latter has Dolphy switching from alto sax to bass clarinet. Blackwell is heard to advantage in a long solo on "Number Eight," and in exchanges with the horns on "Booker's Waltz."

PRESTIGE OJCCD-353-2 (P-7334)

ERIC DOLPHY & BOOKER LITTLE MEMORIAL ALBUM

TOTAL TIME 31:12

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

Prestige®

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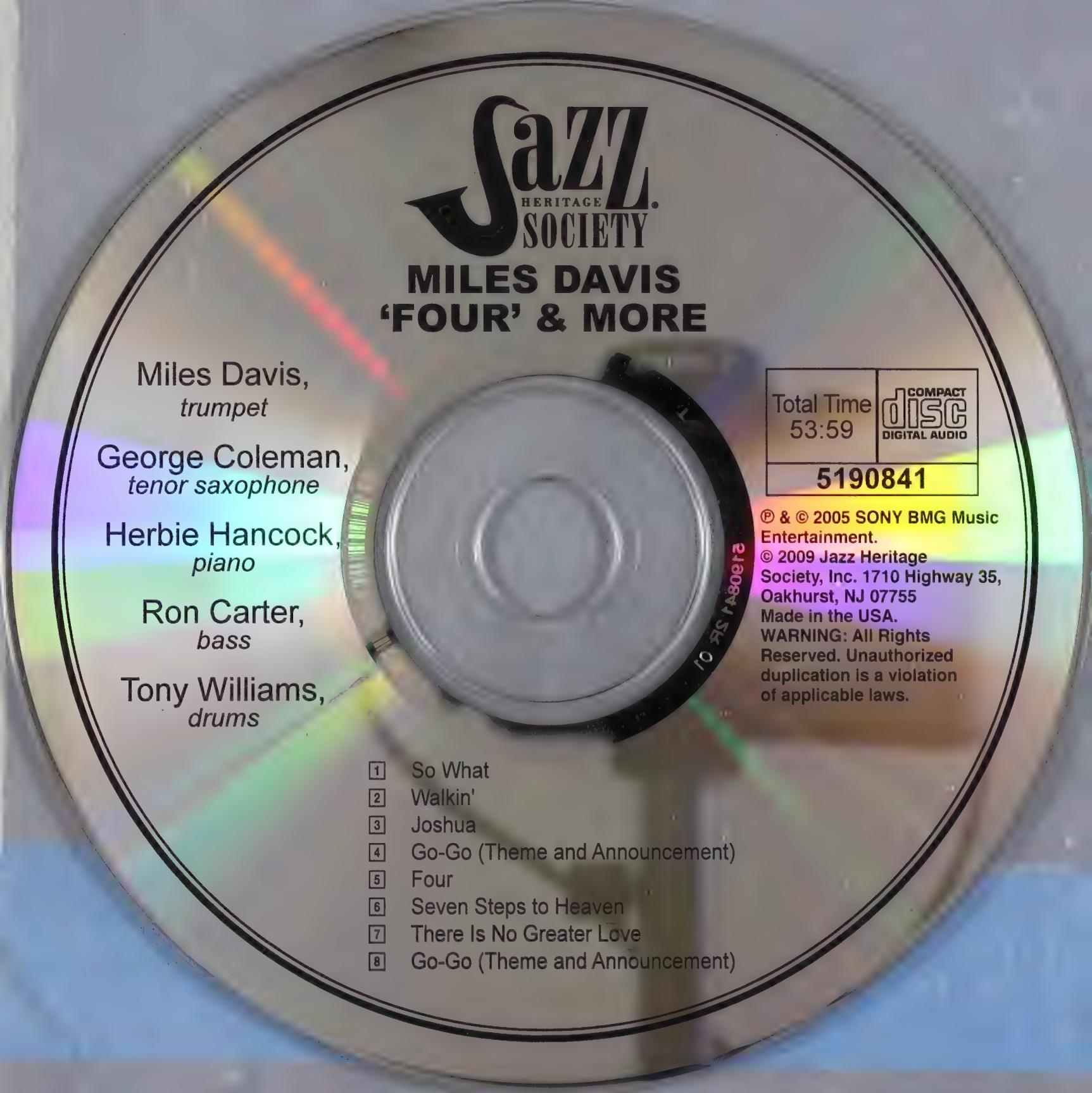
STEREO

MILES DAVIS
'FOUR' & MORE
RECORDED LIVE IN CONCERT

5190841


Jazz
HERITAGE
SOCIETY
MILES DAVIS
'FOUR' & MORE
Miles Davis,
trumpet
George Coleman,
tenor saxophone
Herbie Hancock,
piano
Ron Carter,
bass
Tony Williams,
drums
Total Time
53:59
COMPACT
disc
DIGITAL AUDIO
5190841
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1 So What
2 Walkin'
3 Joshua
4 Go-Go (Theme and Announcement)
5 Four
6 Seven Steps to Heaven
7 There Is No Greater Love
8 Go-Go (Theme and Announcement)

5190841

MILES DAVIS "FOUR" & MORE

COLUMBIA/LEGACY

ORIGINAL RECORDINGS PRODUCED BY TEO MACERO

1	SO WHAT	9:10
2	WALKIN'	8:08
3	JOSHUA	9:32
4	GO-GO (THEME AND ANNOUNCEMENT)	1:38
5	FOUR	6:20
6	SEVEN STEPS TO HEAVEN	7:45
7	THERE IS NO GREATER LOVE	10:02
8	GO-GO (THEME AND ANNOUNCEMENT)	1:21

Jazz Heritage Society

MILES DAVIS, TRUMPET

GEORGE COLEMAN, TENOR SAXOPHONE

HERBIE HANCOCK, PIANO

RON CARTER, BASS

TONY WILLIAMS, DRUMS

Recorded at the same Feb. 12, 1964 New York concert that yielded the more balladic album *My Funny Valentine*, *Four & More* showcases the Miles Davis quintet at their blistering best. The great trumpeter-bandleader (1926-1991) and his stellar group, which was less than a year old at the time of this recording, mostly essayed tempos that ranged from Indianapolis 500 to Bonneville Salt Flats. Offering a well-balanced, albeit reconfigured, repertoire featuring the familiar hard-bop strains of "Four" and "Walkin'," newer, original freebop compositions like "Joshua" and "Seven Steps To Heaven," and the standard "There Is No Greater Love," which the ensemble performed relatively infrequently and is the only tune herein not taken at a supersonic pace, the quintet electrified a sold-out Philharmonic Hall. Spurred on consistently by the mercurial rhythm section of pianist Herbie Hancock (23 years old at the time), bassist Ron Carter (then 26), and especially by the cross rhythms of 18-year old genius drummer Tony Williams, Davis' work, particularly in the upper register, was seldom more commanding. As for his front line partner, tenor saxophonist George Coleman, Davis would write in his autobiography that he "played better that night than I ever heard him play." Now completely remixed and mastered using state-of-the-art DSD technology, *Four & More* has never sounded more vibrant.

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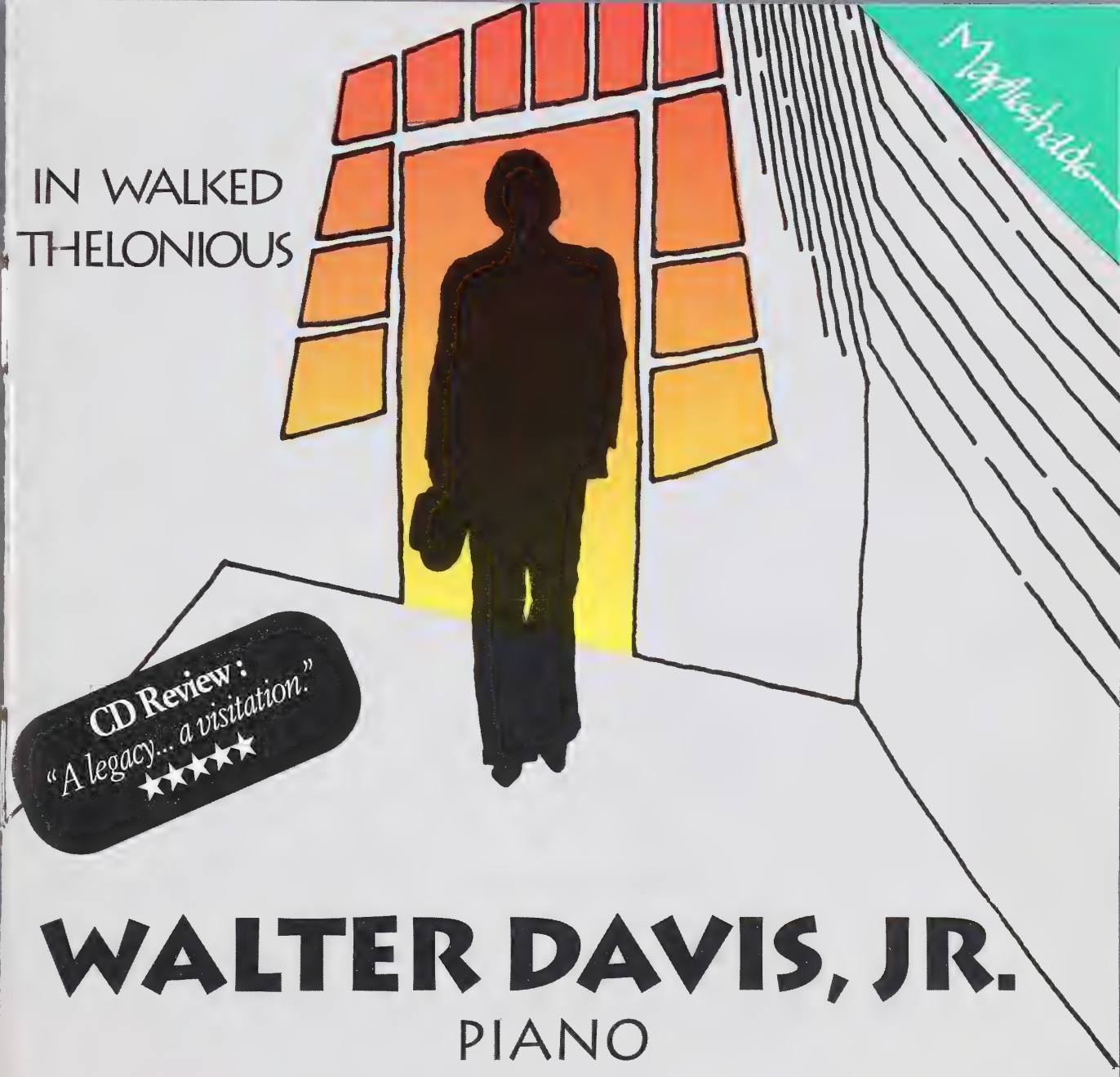
5190841

5190841

MILES DAVIS "FOUR" & MORE

COLUMBIA/LEGACY

IN WALKED
THELONIOUS



Mapleshade

CD Review:
"A legacy... a visitation."
★★★★★

WALTER DAVIS, JR.

PIANO

PHOTO BY BILL WESLER

IN WALKED
THELONIOUS
WALTER DAVIS, JR.
Mapleshade
COMPACT
DISC
DIGITAL AUDIO
56312
MAPLESHADE Productions
Made in the USA

WALTER DAVIS, JR. PIANO

1. GREEN CHIMNEYS	2:52
2. CREPUSCULE WITH NELLIE	2:45
3. GALLOP'S GALLOP	2:10
4. ASK ME NOW	3:13
5. 'ROUND MIDNIGHT (I)	4:53
6. TRINKLE TWINKLE	2:17
7. RUBY, MY DEAR	3:45
8. MONK'S MOOD	3:00
9. OFF MINOR	1:57
10. PANONICA	2:08
11. BYE-YA	1:34
12. UGLY BEAUTY	2:44
13. CRISS CROSS	2:34
14. PORTRAIT OF AN EREMITE (AKA REFLECTIONS)	2:00
15. 'ROUND MIDNIGHT (II)	5:28
	TT: 43:33

All compositions by Thelonious Monk except for "'Round Midnight", by T. Monk, C. Williams, and D. Hanighen.

IN WALKED THELONIOUS

Produced and engineered by Pierre M. Sprey
Recorded at Mapleshade Studio, Glenn Dale, MD, April-May 1987
Digital master by Bob Katz, Digital Domain, NYC
Design by Eitner & Company, Inc.
Package redesign by Daniel Vong, assisted by Eldon Baldwin
©1994 Mapleshade Productions

Mr. Davis performs on the studio's 1911 Steinway "O".

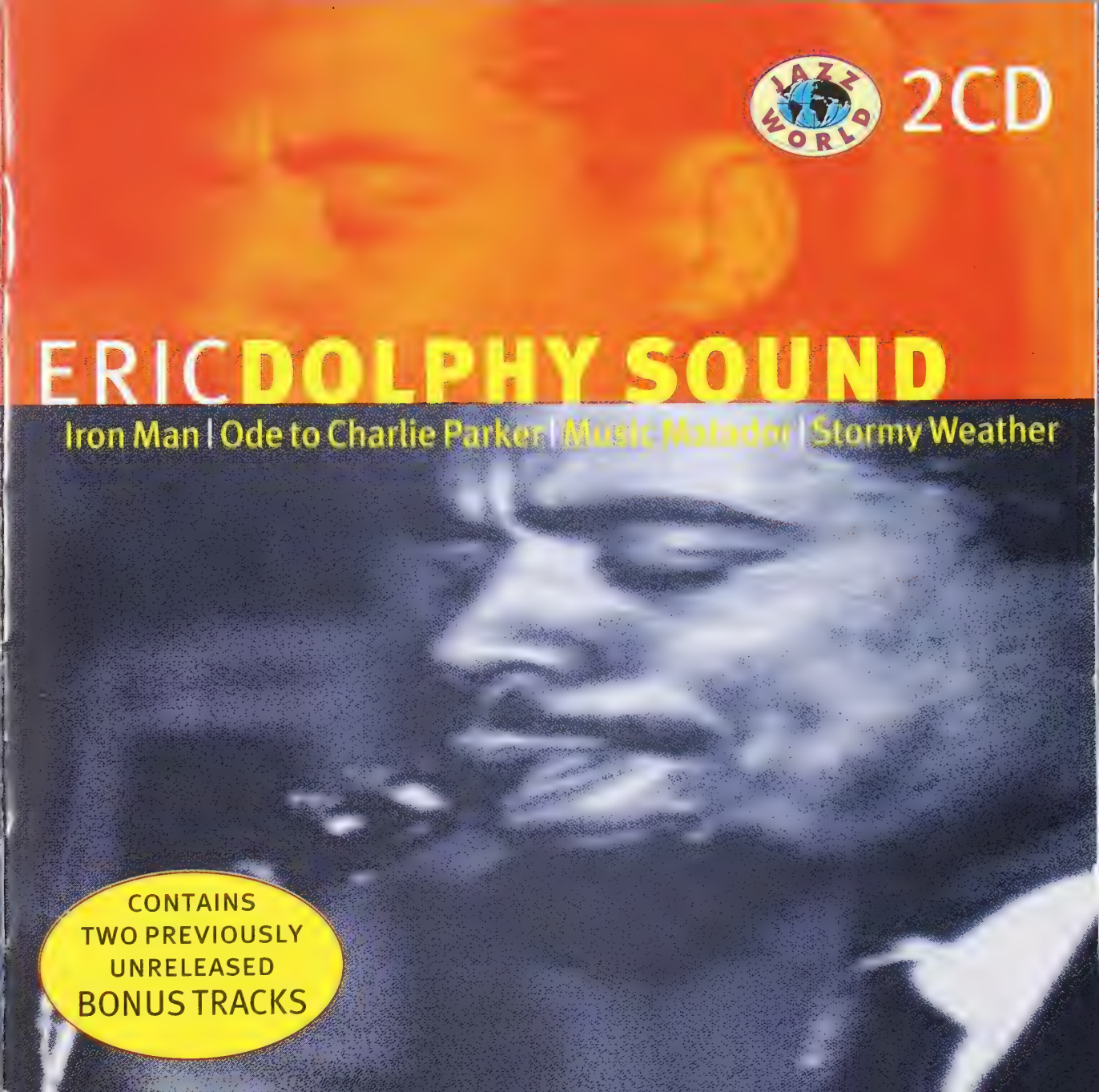
Technical Notes: No filtering, compression, equalization, or noise reduction; no multi-tracking or over-dubbing; mastered at 15 ips, 18 to 42,000 hz (±3db) and digitized on custom A/D converter at 5,645 K samples per second; minimum miking and minimum-length cabling.

Mapleshade Productions
2301 Crain Highway
Upper Marlboro, MD 20772
(301) 627-0525

7 3556-15631-2 0

56312 • IN WALKED THELONIOUS • WALTER DAVIS, JR.

56312 • IN WALKED THELONIOUS • WALTER DAVIS, JR.


JAZZ WORLD
2CD
ERIC DOLPHY SOUND
Iron Man | Ode to Charlie Parker | Music Matador | Stormy Weather
CONTAINS
TWO PREVIOUSLY
UNRELEASED
BONUS TRACKS

ALSO AVAILABLE IN THIS JAZZ WORLD SERIES

THE JAZZ SINGERS
Louis Armstrong
Ella Fitzgerald
Billie Holiday
Nina Simone
Nat 'King' Cole

JWD 2517 5 CD BOX

THE GREAT HORNS
Ben Webster
Gerry Mulligan
Stan Getz
Dexter Gordon
John Coltrane

JWD 2518 5 CD BOX

JAZZ TRUMPET
Louis Armstrong
Chet Baker
Dizzy Gillespie
Miles Davis
Wynton Marsalis

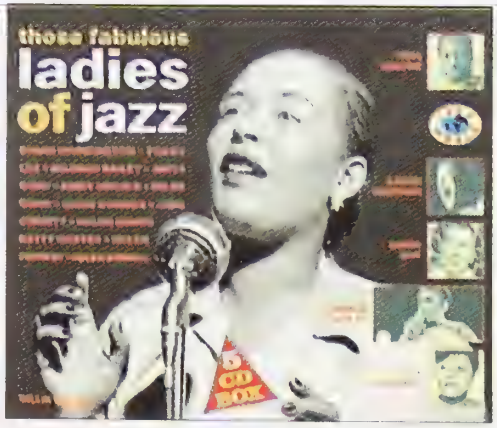
JWD 2525 5 CD BOX

JAZZ PIANO
Earl Hines
Thelonious Monk
Ramsey Lewis
Bill Evans
Oscar Peterson

JWD 2526 5CD BOX

JAZZ GUITAR
Django Reinhardt
Kenny Burrell
Barney Kessel
Wes Montgomery
George Benson

JWD 2527 5 CD BOX



THOSE FABULOUS LADIES OF JAZZ
Billie Holiday
Ella Fitzgerald
Dinah Washington
Nina Simone a.o.

JWD 2528 5 CD BOX

JAZZ WORLD

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ERIC DOLPHY SOUND
CD 1
MCPS
JWD 102.314 ADD
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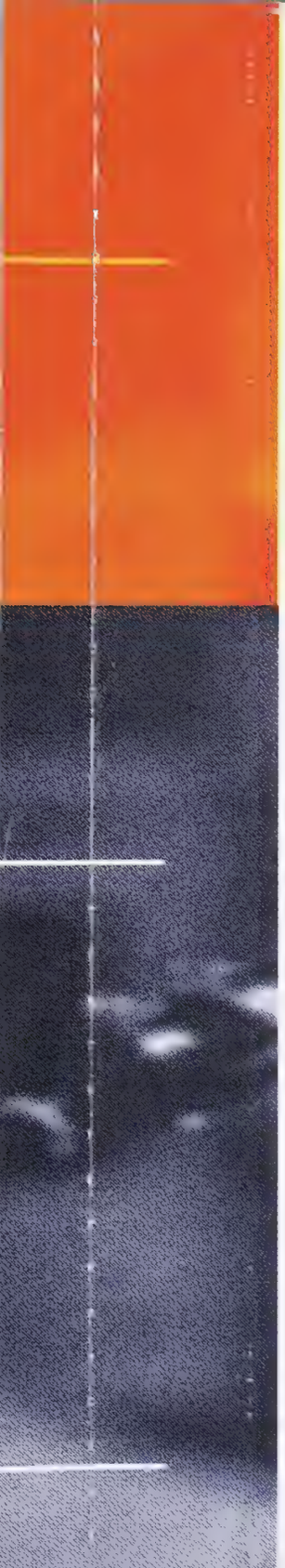
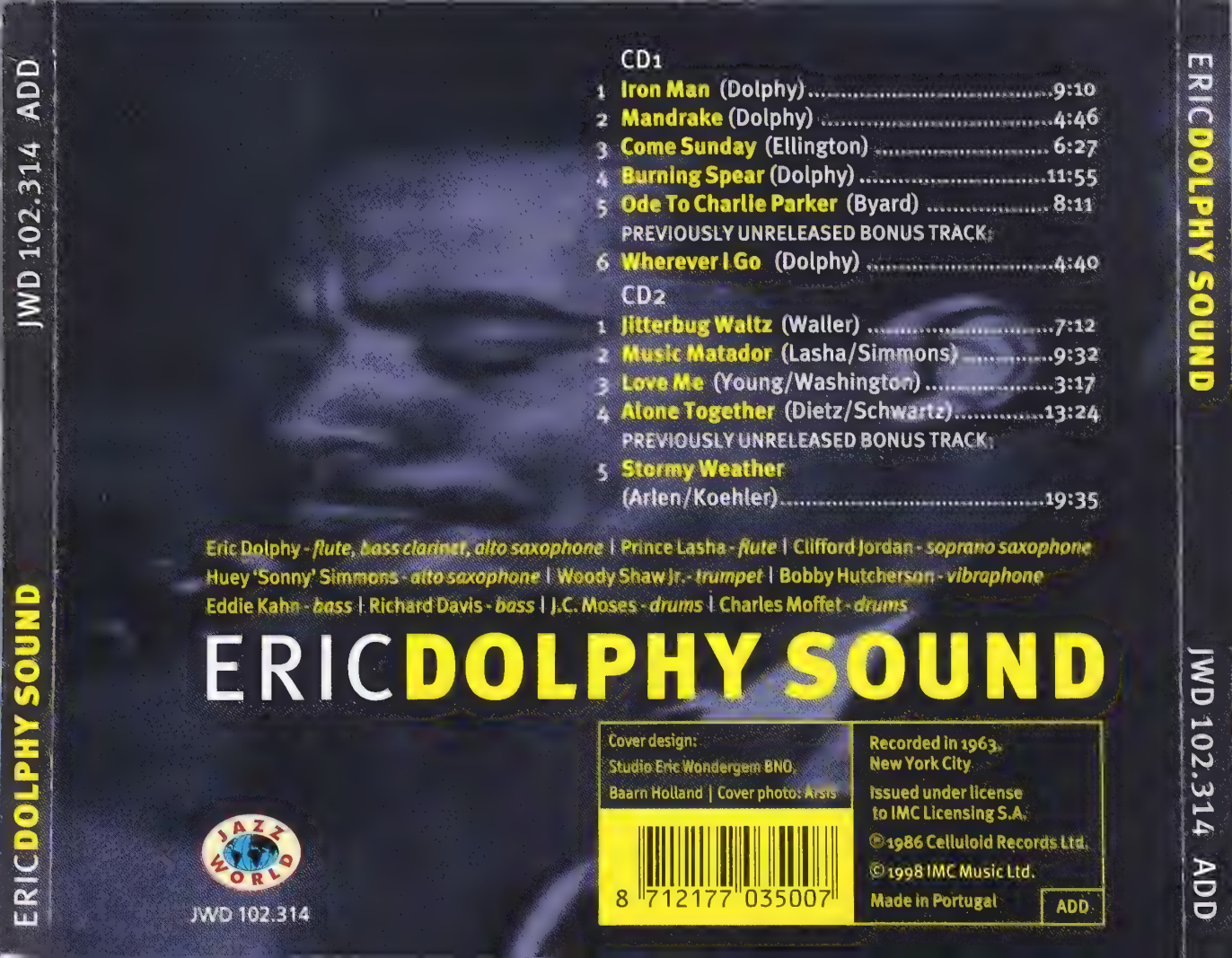
© 1998 IMC Music Ltd.
MADE IN PORTUGAL

ERIC DOLPHY SOUND
CD 2
JAZZ WORLD



ERIC DOLPHY SOUND

Iron man : Ode to Charly Parker : Music Matador : Stormy Weather



CD1

1 **Iron Man** (Dolphy) 9:10
2 **Mandrake** (Dolphy) 4:46
3 **Come Sunday** (Ellington) 6:27
4 **Burning Spear** (Dolphy) 11:55
5 **Ode To Charlie Parker** (Byard) 8:11
PREVIOUSLY UNRELEASED BONUS TRACK:
6 **Wherever I Go** (Dolphy) 4:40

CD2

1 **Jitterbug Waltz** (Waller) 7:12
2 **Music Matador** (Lasha/Simmons) 9:32
3 **Love Me** (Young/Washington) 3:17
4 **Alone Together** (Dietz/Schwartz) 13:24
PREVIOUSLY UNRELEASED BONUS TRACK:
5 **Stormy Weather** (Arlen/Koehler) 19:35

Eric Dolphy - *flute, bass clarinet, alto saxophone* | Prince Lasha - *flute* | Clifford Jordan - *soprano saxophone*
Huey 'Sonny' Simmons - *alto saxophone* | Woody Shaw Jr. - *trumpet* | Bobby Hutcherson - *vibraphone*
Eddie Kahn - *bass* | Richard Davis - *bass* | J.C. Moses - *drums* | Charles Moffet - *drums*

ERIC DOLPHY SOUND

Cover design:
Studio Eric Wondergem BNO,
Baarn Holland | Cover photo: Arsis

Recorded in 1963,
New York City

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to IMC Licensing S.A.

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Made in Portugal

ADD

8 712177 035007

JAZZ WORLD

JWD 102.314

ERIC DOLPHY SOUND JWD 102.314 ADD

ERIC DOLPHY SOUND JWD 102.314 ADD

1. FIRE WALTZ 13:11
(Mal Waldron) Tru-Sound Recording Corp.-ASCAP

2. BEE VAMP 12:11
(Booker Little) Prestige Music-BMI

3. THE PROPHET 21:06
(Eric Dolphy) Split Music-BMI

*4. BEE VAMP [alternate take] 9:25

*Bonus track

ERIC DOLPHY—alto saxophone, bass clarinet
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
ED BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded at Van Gelder Studios, Englewood Cliffs, NJ; July 16, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

"Bee Vamp" previously released on *Dash One* (Prestige 2517).

Design/photo—Don Schlitten

OJCCD-133-2
(NJ-8260)

Prestige/New Jazz Records,Tenth & Parker, Berkeley, CA 94710. ℗ 1991, © 1984, Fantasy, Inc. All rights reserved. Printed in U.S.A.

ERIC DOLPHY
AT THE FIVE SPOT, VOL. 1

1. FIRE WALTZ 13:11
2. BEE VAMP 12:11

ORIGINAL Jazz CLASSICS ®

PRESTIGE NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-133-2
(NJ-8260)

AAD

3. THE PROPHET 21:06
4. BEE VAMP [alternate take] 9:25

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ERIC DOLPHY AT THE FIVE SPOT, VOL. 1

NEW JAZZ
OJCCD-133-2 (NJ-8260)

1 FIRE WALTZ 13:11
2 BEE VAMP 12:11
3 THE PROPHET 21:06
*4 BEE VAMP [alternate take] 9:25

*BONUS TRACK

ERIC DOLPHY—alto saxophone, bass clarinet
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
ED BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded at Van Gelder Studios,
Englewood Cliffs, NJ; July 16, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie
(Fantasy Studios, Berkeley)

"Bee Vamp" previously released on
Dash One (Prestige 2517).

One night during a one-time, two-week engagement at the Five Spot produced enough music of lasting merit for three albums. When Rudy Van Gelder took his portable equipment down to the fabled Cooper Square jazz club on July 16, 1961, he captured the interaction of an extraordinary quintet.

Eric Dolphy, Booker Little, Mal Waldron, Richard Davis, and Ed Blackwell had formed a cooperative group and, if Little had not died in October 1961, there is no doubt that it would have been a potent force in the music of the Sixties and beyond. Dolphy himself died in June 1964, after establishing himself as one of the important contemporary reedmen. Here his alto saxophone and bass clarinet and Little's trumpet explore three originals: "The Prophet" by Dolphy, "Bee Vamp" by Little, and "Fire Waltz" by Waldron. It's time caught in a bottle—music for the ages.

NEW JAZZ
OJCCD-133-2 (NJ 8260)

ERIC DOLPHY AT THE FIVE SPOT, VOL. 1

TOTAL TIME 57:00
Total time has been rounded off to the nearest minute.

AAD
STEREO
COMPACT disc DIGITAL AUDIO

PRESTIGE
NEW JAZZ

0 25218 - 6133 - 2

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1. AGGRESSION 16:34
(Booker Little) publ. unknown

2. LIKE SOMEONE IN LOVE 19:27
(Van Heusen-Burke) Bourne Co./Music Sales Corp.-ASCAP

ERIC DOLPHY—flute, bass clarinet
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
EDDIE BLACKWELL—drums

Supervision by ESMOND EDWARDS

Recorded live at the Five Spot,
New York City; July 16, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie
(Fantasy Studios, Berkeley)

Design/photo—Don Schlitten

Prestige®

OJCCD-247-2
(P-7294)

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DDD Digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD Analog tape recorder used during the session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD Analog tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

GRANT GREEN

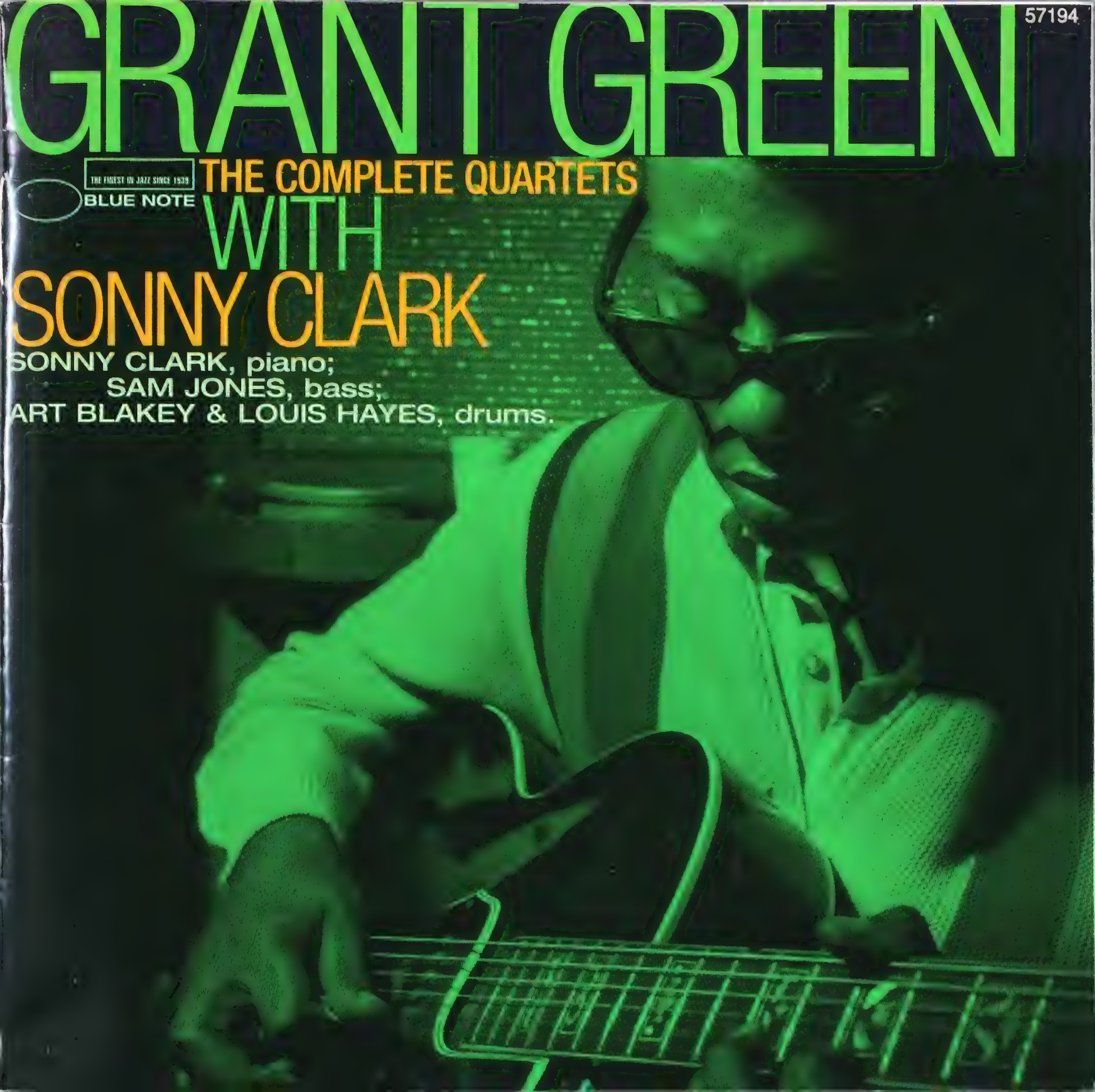
57194

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

THE COMPLETE QUARTETS WITH SONNY CLARK

SONNY CLARK, piano;
SAM JONES, bass;
ART BLAKEY & LOUIS HAYES, drums.



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BLUE NOTE

GRANT GREEN

THE COMPLETE QUARTETS WITH SONNY CLARK

7243 8571952 3
(7243 8571942 4)

Disc One:

1. Airegin
2. It Ain't Necessarily So
3. I Concentrate On You
4. The Things We Did Last Summer
5. The Song Is You
6. Nancy (With The Laughing Face)
7. Airegin (Alt TK)
8. On Green Dolphin Street
9. Shadrack
10. What Is This Thing Called Love

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA

bel
BIEM

COMPACT disc DIGITAL AUDIO

"FINEST" JAZZ SINCE 1939
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BLUE NOTE

GRANT GREEN

THE COMPLETE QUARTETS WITH SONNY CLARK

7243 8571962 2
(7243 8571942 4)

Disc Two:

1. Moon River
2. Gooden's Corner
3. Two For One
4. Oleo
5. Little Girl Blue
6. Tune Up
7. Hip Funk
8. My Favorite Things
9. Oleo (Alt TK)

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA

bel
BIEM

COMPACT disc DIGITAL AUDIO

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

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NOTE®

DOUBLETIME SERIES

STEREO

Blue Note 57194

THE COMPLETE QUARTETS WITH SONNY CLARK

GRANT GREEN

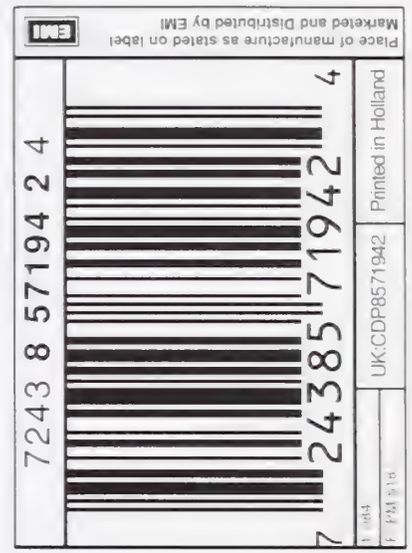
GRANT GREEN, guitar; SONNY CLARK, piano; SAM JONES, bass;
ART BLAKEY, drums (Disc One, #1-7), LOUIS HAYES (all others), drums

Disc One:

1. AIREGIN (7:32)
(Sonny Rollins)
2. IT AIN'T NECESSARILY SO (10:20)
(G. Gershwin-I. Gershwin)
3. I CONCENTRATE ON YOU (5:40)
(Cole Proter)
4. THE THINGS WE DID LAST SUMMER (5:54)
(J. Styne-S. Cahn)
5. THE SONG IS YOU (7:44)
(J. Kern-O. Hammerstein)
6. NANCY (WITH THE LAUGHING FACE) (6:20)
(P. Silvers-J. Van Heusen)
7. AIREGIN (ALT TK) (7:34)
(Sonny Rollins)
8. ON GREEN DOLPHIN STREET (6:25)
(B. Kaper-N. Washington)
9. SHADRACK (6:20)
(Robert MacGimsey)
10. WHAT IS THIS THING CALLED LOVE (5:49)
(Cole Porter

Disc Two:

1. MOON RIVER (5:34)
(H. Mancini-J. Mercer)
2. GOODEN'S CORNER (8:11)
(Grant Green)
3. TWO FOR ONE (7:38)
(Grant Green)
4. OLEO (5:35)
(Sonny Rollins)
5. LITTLE GIRL BLUE (7:12)
(R. Rodgers-L. Hart)
6. TUNE UP (7:17)
(Miles Davis)
7. HIP FUNK (8:35)
(Grant Green)
8. MY FAVORITE THINGS (8:28)
(R. Rodgers-O. Hammerstein)
9. OLEO (ALT TK) (6:00)
(Sonny Rollins)



Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on December 23, 1961 (Disc I, #8-10, Disc II, #1-3), January 13 (Disc I, #1-7) and January 31 (Disc II, #4-9), 1962
Front cover photo by FRANCIS WOLFF © Mosaic Images
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SBM Super Bit Mapping

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GRANT GREEN

SOLID

THE FINEST IN JAZZ SINCE 1939

33580 BLUE NOTE

GRANT GREEN\JOE HENDERSON\ JAMES SPAULDING\
McCOY TYNER\BOB CRANSHAW\ELVIN JONES

CDP 7243 8 33580 2 1

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BLUE NOTE

SOLID
GRANT GREEN

GRANT GREEN, guitar; JOE HENDERSON, tenor saxophone;
JAMES SPAULDING, alto saxophone
McCOY TYNER, piano; BOB CRANSHAW, bass;
ELVIN JONES, drums.

1. MINOR LEAGUE
2. EZZ-THETIC
3. GRANT'S TUNE
4. SOLID
5. THE KICKER
6. WIVES AND LOVERS*

*CD Bonus track does not appear on LP

Original session produced by
ALFRED LION
Produced for release by
MICHAEL CUSCUNA

COMPACT disc DIGITAL AUDIO

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NOTE®

connoisseur cd series
BONUS TRACK

blue note records

SBM™ Super Bit Mapping

LIMITED EDITION

grant green solid

BONUS TRACK

ornette coleman:
the empty foxhole [28982]

andrew hill:
judgment [28981]

bobby hutcherson:
components [29027]

freddie redd:
the connection [89392]

wayne shorter:
the all seeing eye [29100]

baby face willette:
stop and listen [28998]

tina brooks:
true blue [28975]

don cherry:
symphony for improvisers [28976]

kenny dorham:
whistle stop [28978]

johnny griffin:
the congregation [89383]

clifford jordan & john gilmore:
blowing in from chicago [28977]

j. r. monterose:
j. r. monterose [29102]

jackie mclean:
destination out [32087]

grant green:
green street [32088]

lee morgan:
leeway [32089]

ike quebec:
heavy soul [32090]

pete la roca:
basra [32091]

grachan moncur III:
some other stuff [32092]

dizzy reece:
blues in trinity [32093]

freddie hubbard:
ready for freddie [32094]

lou donaldson:
sunny side up [32095]

wayne shorter:
schizophrenia [32096]

andrew hill:
smokestack [32097]

walter davis jr.:
davis cup [32098]

lee morgan:
the procrastinator [33579]

grant green:
solid [33580]

wayne shorter
et cetera [33581]

hank mobley:
a slice of the top [33582]

bobby hutcherson:
patterns [33583]

7 2438-33580-2 1

SOLID
GRANT GREEN

GRANT GREEN, guitar; JOE HENDERSON, tenor saxophone;
JAMES SPAULDING, alto saxophone
McCOY TYNER, piano; BOB CRANSHAW, bass;
ELVIN JONES, drums.

1.MINOR LEAGUE
(Duke Pearson)

2.EZZ-THETIC (10:39)
(George Russell)

3.GRANT'S TUNE (6:58)
(Grant Green)

4.SOLID (7:20)
(Sonny Rollins)

5.THE KICKER (6:19)
(Joe Henderson)

6. WIVES AND LOVERS (9:02)*
(Burt Bacharach - Hal David)

*CD Bonus track does not appear on LP

Original session produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded on June 12, 1964 at the Van Gelder Studio,
Englewood Cliffs, New Jersey
Photo by FRANCIS WOLFF © Mosaic Images
Cover Design by PATRICK ROQUES

Tracks 1-4 originally issued as BN LT-990

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

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BLUE NOTE ®
GRANT GREEN-SOLID
CDP 7243 8 33580 2 1

CDP 7243 8 33580 2 1
GRANT GREEN-SOLID
BLUE NOTE ®

PRESTIGE

here and there

ERIC DOLPHY

WITH

JAKI BYARD
GEORGE TUCKER
ROY HAYNES
BOOKER LITTLE
MAL WALDRON
RICHARD DAVIS
EDDIE BLACKWELL
BENT AXEN
ERIK MOSEHOLM
JORN ELNIFF

ORIGINAL JAZZ CLASSICS

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD = analog tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

For best results, apply the same care in storing and handling Compact Discs as you would with conventional records. No cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case immediately after playing. Should the Compact Disc become soiled with fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean, soft, dry, lint-free cloth. No solvent or abrasive cleaner should ever be used. If you follow these suggestions, your Compact Discs will provide a lifetime of pure listening enjoyment.

Prestige®

OJCCD 673-2
(P-7382)

ERIC DOLPHY
HERE & THERE

1. STATUS SEEKING 13:08
2. GOD BLESS THE CHILD 5:16

3. APRIL FOOL 4:07
4. G.W. (take 1) 12:07
5. DON'T BLAME ME (take 2) 11:35

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ORIGINAL JAZZ CLASSICS®

Prestige®

COMPACT disc DIGITAL AUDIO

OJCCD-673-2
(P-7382)

AAD

ERIC DOLPHY HERE AND THERE

PRESTIGE OJCCD-673-2 (P-7382)

1. STATUS SEEKING 13:08
2. GOD BLESS THE CHILD 5:16
3. APRIL FOOL 4:07
*4. G.W. (take 1) 12:07
5. DON'T BLAME ME (take 2) 11:35

*BONUS TRACK

ERIC DOLPHY—alto saxophone, bass clarinet, or flute *with*

on "Status Seeking":
BOOKER LITTLE—trumpet
MAL WALDRON—piano
RICHARD DAVIS—bass
EDDIE BLACKWELL—drums
Recorded live at the Five Spot, New York; July 16, 1961.

"God Bless the Child" is an unaccompanied bass clarinet solo.
Recorded live at the Five Spot; July 16, 1961.

"April Fool" and "G.W." (take 1):
FREDDIE HUBBARD—trumpet ("G.W." only)
JAKI BYARD—piano
GEORGE TUCKER—bass
ROY HAYNES—drums
Recorded in Englewood Cliffs, NJ; April 1, 1960.

"Don't Blame Me" (take 2):
BENT AXEN—piano
ERIK MOSEHOLM—bass
JØRN ELNIFF—drums
Recorded live in Copenhagen; September 6, 1961.

Here and There presents Eric Dolphy on all three of his instruments, characteristically trying to get them to do things they were not designed to do; and sometimes succeeding. Dolphy works in three settings. One is the quintet that became famous at the Five Spot in New York and forever linked his name with that of Booker Little. Another is a quartet with inventive Jaki Byard at the piano. Dolphy is also heard with a group of Scandinavian musicians in Copenhagen. Finally, he plays in no setting, that is without accompaniment, in a bass clarinet exploration of the possibilities in Billie Holiday's "God Bless the Child."

Original sessions produced by ESMOND EDWARDS

Recording engineer—Rudy Van Gelder

Production and engineering credits not available for "Don't Blame Me."

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

"G.W." (take 1) previously released on *Dash One* (Prestige 2517).

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

Prestige®

TOTAL TIME 48:00

0 2521-86673-2 6

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PRESTIGE OJCCD-673-2 (P-7382)

ERIC DOLPHY HERE AND THERE

BENNIE
MAUPIN
MIKE
NOCK
CECIL
McBEE
EDDIE
MARSHALL
Almanac

Almanac

A SIDE

SPECIFIC GRAVITY ONE / 6:22
Nock/piano Maupin/flute
Marshall/drums McBee/bass

SYMBIOSIS / 5:32
Nock/piano Maupin/tenor sax
Marshall/drums McBee/bass

EMOTIVATIONS / 4:10
Nock/piano Marshall/drums
McBee/bass

B SI

ALMANAC / 6:13
Nock/piano Maupin/tenor sax
Marshall/drums
McBee/bass

HALLUCINOGEN / 3:42
Nock/piano Marshall/drums
McBee/bass

DOUBLE SPLIT / 3:45
Nock/piano Maupin/tenor sax
Marshall/drums McBee/bass

J.C. DUDLEY / 2:52
Nock/piano Maupin/tenor sax

Bennie Maupin appears courtesy of Mercury Records and Arista Records

Producer/Mike Nock
mixing engineer/David Baker
jacket cover/Carol Goss/paik-abe video synthesizer
liner photos/Rick Laird/Bruce Steinberg

recorded New York City/Columbia

Ai 37.38.51

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New York, N.Y.
Printed in the U.S.A.

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MIKE NOCK
BENNIE MAUPIN
CECIL McBEE
EDDIE MARSHALL

ALMANAC

IMPROVISING ARTISTS INC

℗ 1977 I.A.I.
℗ 1977 I.A.I.

IREC

123851-2

S.I.A.E.

COMP ACT disc DIGITAL AUDIO

Manufactured
in Italy
by PhonoComp

1. Specific Gravity One - (6'27")
2. Symbiosis - (5'29")
3. Emotivations - (4'14")
4. Almanac - (6'18")
5. Hallucinogen - (3'45")
6. Double Split - (3'49")
7. J.C. Dudley - (2'55")

Almanac

PR 7270

PREACHIN'

GENE AMMONS

1. SWEET HOUR 3:15
2. YIELD NOT 2:01
3. ABIDE WITH ME 3:18
4. BLESSED ASSURANCE 3:18
5. THE PRAYER 3:00
6. YOU'LL NEVER WALK ALONE 3:44
7. I BELIEVE 3:18
   (Drake-Graham-Shirl-Stillman) Hampshire House/Lindabet Music/Tadzio Music/The Stillman Song Co./Gentleman Jim's Music-ASCAP
8. PRECIOUS MEMORIES 4:11
9. WHAT A FRIEND 3:35
10. HOLY HOLY 2:45
11. THE LIGHT 2:49

All selections P.D., except as indicated.

GENE AMMONS—tenor saxophone
CLARENCE "SLEEPY" ANDERSON—organ
SYLVESTER HICKMAN—bass
DORRAL ANDERSON—drums

Recorded in Chicago; May 3, 1962.

Digital remastering, 1993—Phil De Lancie (Fantasy Studios, Berkeley)

Design/photo—Don Schlitten

OJCCD-792-2
(P-7270)

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GENE AMMONS
PREACHIN'

1. SWEET HOUR 3:15
2. YIELD NOT 2:01
3. ABIDE WITH ME 3:18
4. BLESSED ASSURANCE 3:18
5. THE PRAYER 3:00

ORIGINAL JAZZ CLASSICS®

Prestige®

COMPACT disc DIGITAL AUDIO

OJCCD-792-2
(P-7270)

AAD

DIDX 018855

6. YOU'LL NEVER WALK ALONE 3:44
7. I BELIEVE 3:18
8. PRECIOUS MEMORIES 4:11
9. WHAT A FRIEND 3:35
10. HOLY HOLY 2:45
11. THE LIGHT 2:49

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PREACHIN'

GENE AMMONS

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GENE AMMONS—tenor saxophone
CLARENCE "SLEEPY" ANDERSON—organ
SYLVESTER HICKMAN—bass
DORRAL ANDERSON—drums

Recorded in Chicago; May 3, 1962.

Digital remastering, 1993—Phil De Lancie
(Fantasy Studios, Berkeley)

TOTAL TIME 36:00
Total time has been rounded off to the nearest minute.

PRESTIGE
OJCCD-792-2 (P 7270)

AAD
STEREO
COMPACT disc DIGITAL AUDIO

Prestige®

0 25218 - 6792 - 2

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At the peak of the gospel jazz phenomenon three decades ago, many leading musicians integrated the influence of black American church music into their work, in some cases with gratifying and enduring results. One of the purest expressions of the church tradition by a jazzman was in this little-known album by Gene Ammons, whose celebrated big sound and singer's phrasing made his tenor saxophone an ideal vehicle for the peace and passion carried by hymns. He is accompanied by an organ trio that could have come straight out of a Baptist church . . . or a Southside Chicago nightclub.

PRESTIGE
OJCCD-792-2 (P 7270)

GENE AMMONS

PREACHIN'

DIGITALLY REMASTERED DIRECTLY FROM THE ORIGINAL ANALOG TAPES

COLUMBIA JAZZ MASTERPIECES

DUKE ELLINGTON

THREE SUITES

46825
ADD

DUKE ELLINGTON

THREE SUITES

TCHAIKOVSKY: THE NUTCRACKER SUITE

1. OVERTURE (3:22)
2. TOOT TOOT TOOTIE TOOT
   (Dance Of The Reed-Pipes) (2:30)
3. PEANUT BRITTLE BRIGADE (March) (4:37)
4. SUGAR RUM CHERRY
   (Dance Of The Sugar-Plum Fairy) (3:05)
5. ENTR'ACTE (1:53)
6. THE VOLGA VOUTY (Russian Dance) (2:52)
7. CHINOISERIE (Chinese Dance) (2:50)
8. DANSE OF THE FLOREADORES
   (Waltz Of The Flowers) (4:04)
9. ARABESQUE COOKIE (Arabian Dance) (5:44)

GRIEG: PEER GYNT SUITES NOS 1 AND 2

10. MORNING MOOD (4:24)
11. IN THE HALL OF THE MOUNTAIN KING (2:33)
12. SOLVEJG'S SONG (3:59)
13. ASE'S DEATH (3:47)
14. ANITRA'S DANCE (2:58)

ELLINGTON-STRAYHORN: SUITE THURSDAY

15. MISFIT BLUES (4:09)
16. SCHWIPHTI (3:04)
17. ZWEET ZURZDAY (3:56)
18. LAY-BY (4:50)

Columbia

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DUKE ELLINGTON
THREE SUITES
NUTCRACKER SUITE
*1. OVERTURE
*2. TOOT TOOT TOOTIE TOOT (Dance of the Reed-Pipes)
*3. PEANUT BRITTLE BRIGADE (March)
*4. SUGAR RUM CHERRY (Dance of the Sugar-Plum Fairy)
*5. ENTR'ACTE
*6. THE VOLGA VOUTY (Russian Dance)
*7. CHINOISERIE (Chinese Dance)
*8. DANSE OF THE FLOREADORES
(Waltz of the Flowers)
*9. ARABESQUE COOKIE
(Arabian Dance)
COLUMBIA
ADD
CK 46825
DIDP 073000
COMPACT
disc
DIGITAL AUDIO
PEER GYNT SUITES
**10. MORNING MOOD
**11. IN THE HALL OF THE MOUNTAIN KING
**12. SOLVEJG'S SONG
**13. ASE'S DEATH
**14. ANITRA'S DANCE
SUITE THURSDAY
†15. MISFIT BLUES
†16. SCHWIPHTI
†17. ZWEET ZURZDAY
†18. LAY-BY
*—P. Tchaikovsky—Adaptation: D. Ellington—
**—From "Peer Gynt Suite No. 1"—Adaptation: D. Ellington—
†—D. Ellington—B. Strayhorn—
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CK 46825

DUKE ELLINGTON — THREE SUITES

COLUMBIA

0 7464 - 46825 - 2

DUKE ELLINGTON

THREE SUITES

ADD

TCHAIKOVSKY: THE NUTCRACKER SUITE

1. OVERTURE (3:22)
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CK 46825

DUKE ELLINGTON — THREE SUITES

COLUMBIA

DUKE ELLINGTON *and his* ORCHESTRA

THE ELLINGTON SUITES

The Queen's Suite
The Goutelas Suite
The Uwis Suite

ORIGINAL Jazz CLASSICS COMPACT DISC®

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

AAD = analog tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

For best results, apply the same care in storing and handling Compact Discs as you would with conventional records. No cleaning will be necessary if the Compact Disc is always held by the edges and is replaced in its case immediately after playing. Should the Compact Disc become soiled with fingerprints, dust or dirt, it can be wiped (always in a straight line, from center to edge) with a clean, soft, dry, lint-free cloth. No solvent or abrasive cleaner should ever be used. If you follow these suggestions, your Compact Discs will provide a lifetime of pure listening enjoyment.

OJCCD-446-2
(2310-762)

DUKE ELLINGTON AND HIS ORCHESTRA
THE ELLINGTON SUITES

ORIGINAL Jazz CLASSICS

PABLO®

COMPACT disc DIGITAL AUDIO

OJCCD-446-2
(2310-762)

ADD

THE QUEEN'S SUITE

1. SUNSET AND THE MOCKING BIRD 3:44
2. LIGHTNING BUGS AND FROGS 2:47
3. LE SUCRIER VELOURS 2:40
4. NORTHERN LIGHTS 3:30
5. THE SINGLE PETAL OF A ROSE 4:03
6. APES AND PEACOCKS 3:00

THE GOUTELAS SUITE

7. FANFARE 0:29
8. GOUTELAS 1:09
9. GET-WITH-ITNESS 1:52
10. SOMETHING 5:18
11. HAVING AT IT 3:30
12. FANFARE 0:29

THE UWIS SUITE

13. UWIS 7:45
14. KLOP 1:56
15. LOCO MADI 5:51

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DUKE ELLINGTON AND HIS ORCHESTRA THE ELLINGTON SUITES

PABLO OJCCD-446-2 (2310-762)

THE QUEEN'S SUITE

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THE UWIS SUITE

13. UWIS 7:45
14. KLOP 1:56
15. LOCO MADI 5:51

DUKE ELLINGTON with
CAT ANDERSON, HARRY CARNEY, JOHNNY COLES, MERCER ELLINGTON, PAUL GONSALVES, JOHNNY HODGES, QUENTIN JACKSON, RAY NANCE, RUSSELL PROCOPE, CLARK TERRY, COOTIE WILLIAMS, and others.

In his later years, Duke Ellington wrote and recorded a large number of suites. Many of them would not be heard until after his death, as material from what he called the "stockpile" was discovered and released. Among the most beautiful of the suites was "The Queen's Suite," written in honor of Queen Elizabeth in the late 1950s but not issued until 1976. It includes Ellington's lovely piano solo, "The Single Petal of a Rose." With "The Queen's Suite" in this collection are the majestic "Goutelas Suite" and "The UWIS Suite," which contains Ellington's only known recording of a polka. Major Ellington soloists like Johnny Hodges and Paul Gonsalves are on hand, but the center of attraction is the composition and orchestration by the maestro and Billy Strayhorn.

Recorded in New York City in 1959 (The Queen's Suite"), 1971 ("The Goutelas Suite"), and 1972 ("The UWIS Suite").

Produced by DUKE ELLINGTON

Digital remastering, 1990—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 49:00
Rounded off to the nearest minute

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PABLO OJCCD-446-2 (2310-762)

DUKE ELLINGTON AND HIS ORCHESTRA THE ELLINGTON SUITES

RITUAL
ART BLAKEY

ART BLAKEY, drums;
JACKIE McLEAN, alto saxophone;
BILL HARDMAN, trumpet; SAM DOCKERY, piano;
SPANKY DeBREST, bass.

1 **LITTLE T***
(Donald Byrd) 8:45

2 **EXHIBIT A***
(L. Sears/A. Blakey) 6:45

3 **SCOTCH BLUES**
(Duke Jordan) 8:34

4 **ONCE UPON A GROOVE**
(Owen Marshall) 8:38

5 **SAM'S TUNE**
(Sam Dockery) 5:48

6 **TOUCHE**
(Mel Waldron) 6:15

7 **WAKE UP**
(Leo Sears) 5:06

8 **ART BLAKEY'S COMMENTS ON RITUAL**
1:54

9 **RITUAL**
(Art Blakey) 9:45

*Does not appear on L.P. configuration
Total Time: 61:44

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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CDP 7 46858 2 • DIDX 1609

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 46858 2
DIDX 1609

0 7777-46858-2 5

RITUAL
ART BLAKEY

ART BLAKEY, drums; JACKIE McLEAN, alto saxophone; BILL HARDMAN, trumpet; SAM DOCKERY, piano; SPANKY DeBREST, bass.

1 **LITTLE T** *
(Donald Byrd) 8:45

2 **EXHIBIT A***
(L. Sears/A. Blakey) 6:45

3 **SCOTCH BLUES**
(Duke Jordan) 8:34

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7 **WAKE UP**
(Leo Sears) 5:06

8 **ART BLAKEY'S COMMENTS ON RITUAL**
1:54

9 **RITUAL**
(Art Blakey) 9:45

Original session Produced by GEORGE AVAKIAN
Produced for Release by MICHAEL CUSCUNA
Recorded in New York City on January 14, 1957 (#1, 4, 5, 6) and February 11, 1957 (all others)
Cover Painting by JOHN ALTOON
Digital Transfer by RON McMASTER
*Does not appear on L.P. configuration
Total Time: 61:44

COMPACT disc DIGITAL AUDIO

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transfering the one step analog master to digital.

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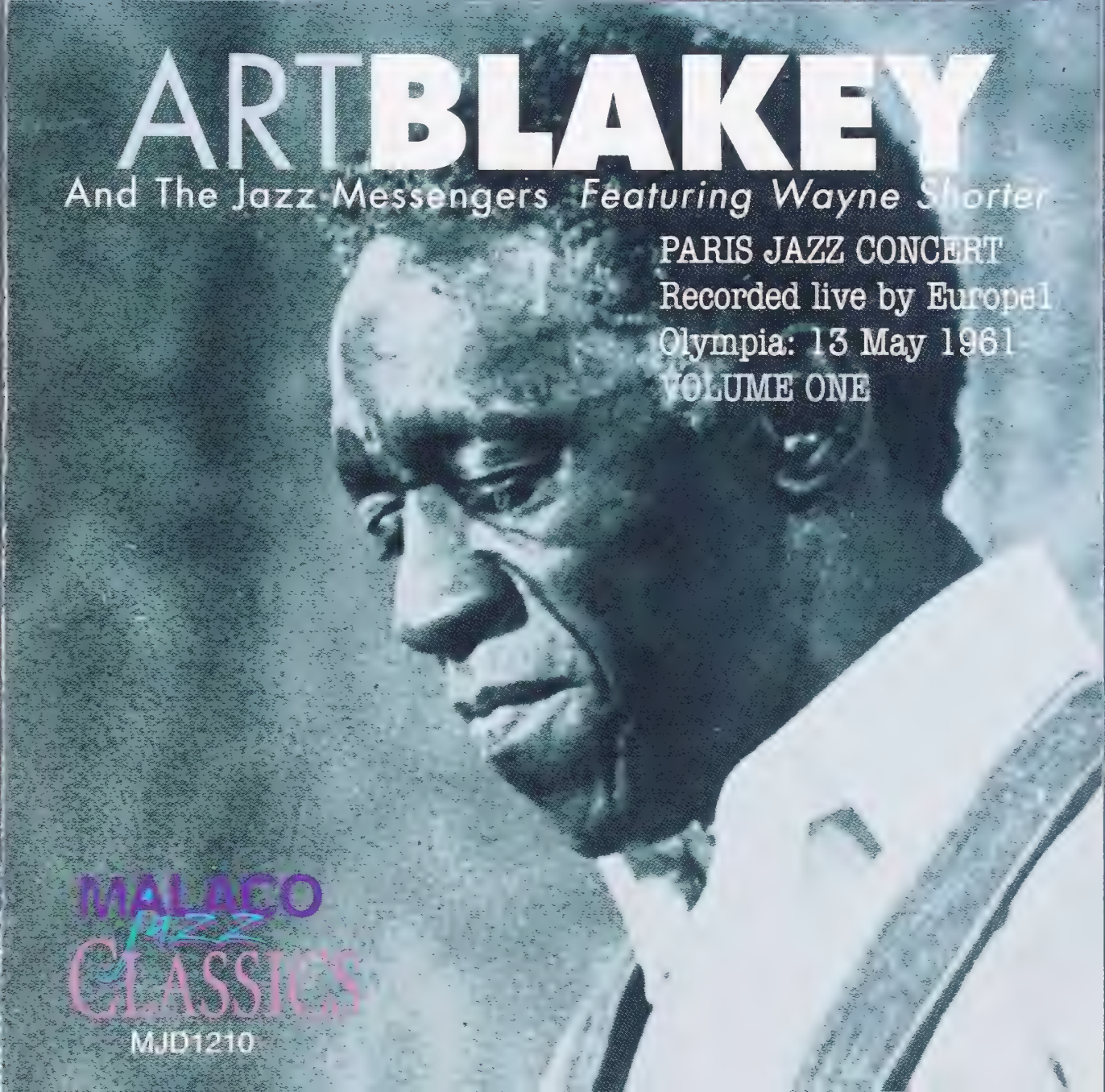
BLUE NOTE®
RITUAL
ART BLAKEY
CDP 7 46858 2


ART BLAKEY
And The Jazz Messengers Featuring Wayne Shorter
PARIS JAZZ CONCERT
Recorded live by Europel
Olympia: 13 May 1961
VOLUME ONE
MALACO
Jazz
CLASSICS
MJD1210

For information about other great jazz CDs available from Malaco, Inc., see our web site at www.malaco.com or request our latest catalog by contacting us at 3023 W. Northside Drive, Jackson, MS 39213 USA; Tel: (601) 982-4522

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Tel: 601 982-4522 / Fax: 601 982-4528
www.malaco.com

MALACO
CLASSICS
MJD1210
DIDX27363
VOLUME ONE
ART BLAKEY
And The Jazz Messengers
Featuring Wayne Shorter
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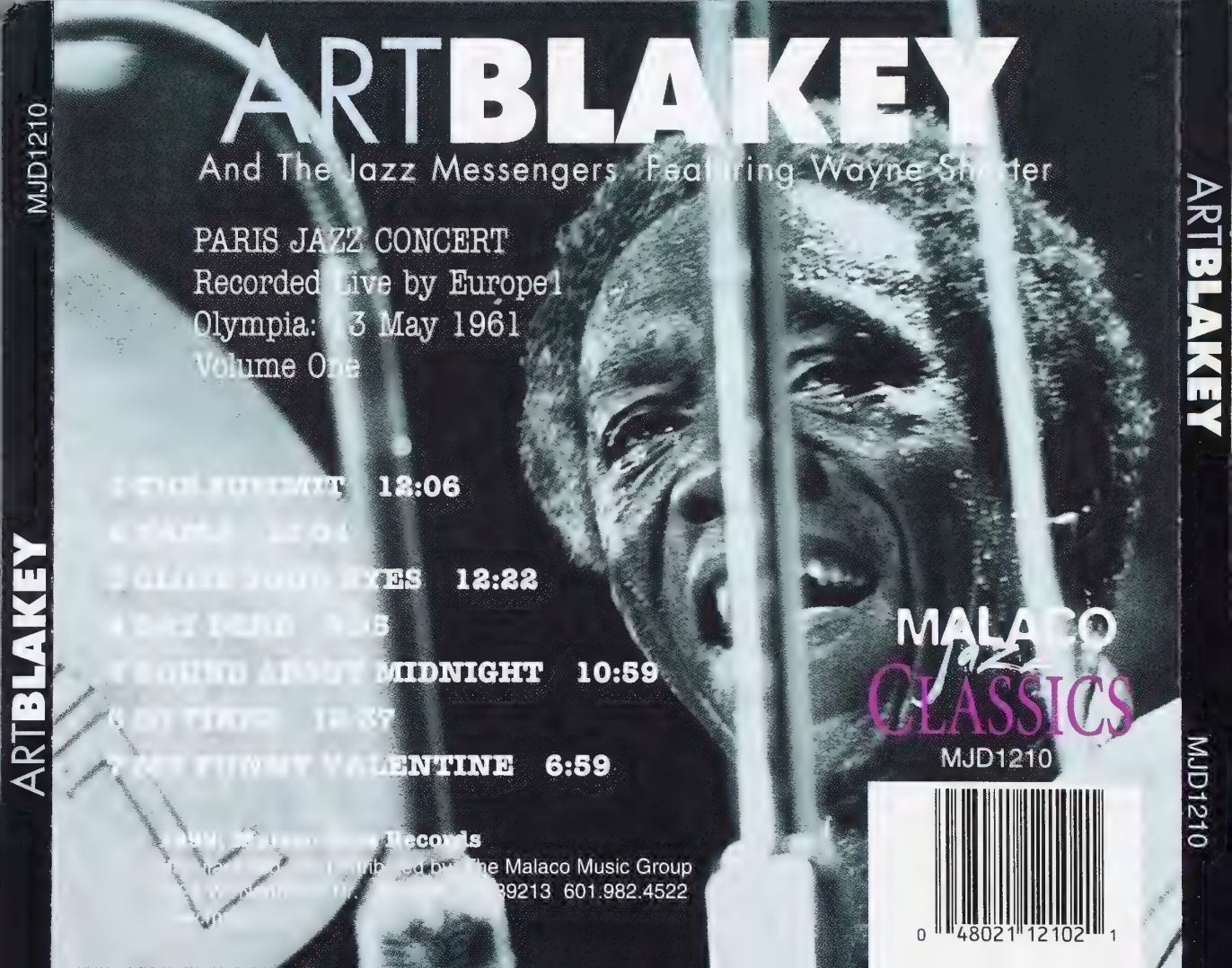
ARTBLAKEY
And The Jazz Messengers Featuring Wayne Shorter
PARIS JAZZ CONCERT
Recorded Live by Europe1
Olympia: 3 May 1961
Volume One
12:06
12:22
MIDNIGHT 10:59
6:59
MALACO
Jazz
CLASSICS
MJD1210
0 48021 12102 1
ARTBLAKEY
MJD1210
ARTBLAKEY
MJD1210

STEREO

63800 BLUE NOTE

art blakey & the jazz messengers

THE BIG BEAT

ART BLAKEY & THE JAZZ MESSENGERS

THE BIG BEAT

Produced by Alfred Lion

Originally recorded on March 6, 1960 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2005 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
© Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland,
for thebolanddesignco.com

Tracks #1–6 originally issued in 1960 as BST 84029

Track #7 originally issued on CD in 1987 as B2-46400

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www.bluenote.com

7243 5 63800 2 8

BLUE NOTE®

THE BIG BEAT

ART BLAKEY
& THE JAZZ MESSENGERS

1 THE CHESS PLAYERS
2 SAKEENA'S VISION
3 POLITELY
4 DAT DERE
5 LESTER LEFT TOWN
6 IT'S ONLY A PAPER MOON
7 IT'S ONLY A PAPER MOON (ALT TK)*

* BONUS TRACK, NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Remastered in 2005 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

FBI ANTI-PIRACY WARNING.

COMPACT disc DIGITAL AUDIO

THE RUDY VAN GELDER EDITION

Wayne Shorter at the session

43 5 63800 2 8

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 563800 2 8

THE BIG BEAT
ART BLAKEY & THE JAZZ MESSENGERS

LEE MORGAN, trumpet; WAYNE SHORTER, tenor sax; BOBBY TIMMONS, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums.

1 **THE CHESS PLAYERS 9:31**
(WAYNE SHORTER)
2 **SAKEENA'S VISION 6:02**
(WAYNE SHORTER)
3 **POLITELY 6:01**
(BILL HARDMAN)
4 **DAT DERE 8:44**
(BOBBY TIMMONS)
5 **LESTER LEFT TOWN 6:23**
(WAYNE SHORTER)
6 **IT'S ONLY A PAPER MOON 6:36**
(ARLEN–HARBURG–ROSE)
7 **IT'S ONLY A PAPER MOON* 6:18**
(ALTERNATE TAKE)

* BONUS TRACK, NOT PART OF THE ORIGINAL LP

Produced by Alfred Lion

Originally recorded on March 6, 1960 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2005 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

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© Mosaic Images

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Track #7 originally issued on CD in 1987 as B2-46400

COMPACT disc DIGITAL AUDIO

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Blue Note Records: RVG Edition
7243 5 63800 2 8
ART BLAKEY & THE JAZZ MESSENGERS: THE BIG BEAT
Music from EMI

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
KENNY DORHAM/JOE HENDERSON
HERBIE HANCOCK/BUTCH WARREN/ANTHONY WILLIAMS
UNA MAS
(ONE MORE TIME)
COMPACT
disc
DIGITAL AUDIO

CDP 7 46515 2
DIDX 1126

UNA MAS

KENNY DORHAM

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax;
HERBIE HANCOCK, piano; BUTCH WARREN, bass;
ANTHONY WILLIAMS, drums.

1 **UNA MAS (One More Time)**
(Kenny Dorham) 15:15

2 **STRAIGHT AHEAD**
(Kenny Dorham) 8:55

3 **SAO PAULO**
(Kenny Dorham) 7:15

4 **IF EVER I WOULD LEAVE YOU***
(F. Loewe-A. J. Lerner) 5:05

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Recording by RUDY VAN GELDER
Recorded on April 1, 1963
Digital Transfer by RON McMASTER

TOTAL TIME: 36:42
*Does not appear on L.P. configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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KENNY DORHAM

UNA MAS

1 Una Mas
(One More Time)

2 Straight Ahead

3 Sao Paulo

4 If Ever I Would Leave You*

CDP 7 46515 2
DIDX 1126

MADE IN
U.S.A.

Produced by Alfred Lion

Produced for Release by Michael Cuscuna

*Does not appear on L.P. configuration

COMPACT
disc
DIGITAL AUDIO

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BLUE NOTE

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

CDP 7 46515 2
DIDX 1126

0 7777-46515-2 3

UNA MAS

KENNY DORHAM

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax; HERBIE HANCOCK, piano; BUTCH WARREN, bass; ANTHONY WILLIAMS, drums.

1 **UNA MAS (One More Time)** (Kenny Dorham) 15:15

2 **STRAIGHT AHEAD** (Kenny Dorham) 8:55

3 **SAO PAULO** (Kenny Dorham) 7:15

4 **IF EVER I WOULD LEAVE YOU*** (F. Loewe-A. J. Lerner) 5:05

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Recording by RUDY VAN GELDER

Recorded on April 1, 1963
Digital Transfer by RON McMASTER

TOTAL TIME: 36:42

***Does not appear on L.P. configuration**

COMPACT disc DIGITAL AUDIO

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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BLUE NOTE® UNA MAS KENNY DORHAM CDP 7 46515 2
CDP 7 46515 2 KENNY DORHAM UNA MAS BLUE NOTE®

(62635) BLUE NOTE

KENNY DORHAM

JOE HENDERSON | TOMMY FLANAGAN | RICHARD DAVIS | ALBERT HEATH

TROMPETA TOCCATA

MAMACITA

NIGHT WATCH

THE FOX

KENNY DORHAM

TROMPETA TOCCATA

Produced by Alfred Lion

Originally recorded on September 14, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2006 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs by Francis Wolff © Mosaic Images

Reissue creative direction by Gordon H Jee

Reissue art direction and design by Michael Boland for thebolanddesignco.com

Originally issued as Blue Note BST 84181

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www.bluenote.com
D168570
0946 3 62635 2 6

TROMPETA TOCCATA

KENNY DORHAM

BLUE NOTE

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NOTE®

Richard Davis at Andrew Hill's December 13, 1963 session

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

D168570 Mfd. for BMG Direct
6550 East 30th St., Indianapolis, IN
46219 under license

TROMPETA TOCCATA
KENNY DORHAM

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax; TOMMY FLANAGAN, piano;
RICHARD DAVIS, bass; ALBERT HEATH, drums

1 TROMPETA TOCCATA 12:20
(KENNY DORHAM)
2 NIGHT WATCH 5:43
(KENNY DORHAM)
3 MAMACITA 11:01
(JOE HENDERSON)
4 THE FOX 7:59
(KENNY DORHAM)

Produced by Alfred Lion
Originally recorded on September 14, 1964 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Remastered in 2006 by Rudy Van Gelder
All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
Liner photographs by Francis Wolff © Mosaic Images
Originally issued as Blue Note BST 84181

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Music from EMI
KENNY DORHAM: TROMPETA TOCCATA
Blue Note Records: RVG Edition
0946 3 62635 2 6

Blue Note Records: RVG Edition
0946 3 62635 2 6
KENNY DORHAM: TROMPETA TOCCATA
Music from EMI

Charles Earland

BLOWING THE BLUES AWAY

Eric Alexander
James Rotundi
Bob De Vos
Greg Rockingham

HIGHNOTE RECORDS INC.
HCD 7010

1. BLOWING THE BLUES AWAY 4:56
(H. Silver) (Ecaroh Music) ASCAP

2. SWEET LOVE 6:04
(A. Baker / G.A. Bias / L.A. Johnson) (Derglenn Music / Jobete Music) BMI /ASCAP

3. FOR THE LOVE OF YOU 6:11
(Isley Brothers / C.H. Jasper) (EMI April Music) ASCAP

4. THIS IS THE DAY (THE LORD HAS MADE) 7:08
(Traditional / arr. C. Earland) (Lizbar Music / Sheila Earland Music) BMI

5. DOLPHIN DANCE 6:36
(H. Hancock) (Hancock Music Co.) BMI

6. PUT IT WHERE YOU WANT IT 7:38
(J. Sample) (Four Knights Music Co.) BMI

7. STROLLIN' 6:15
(H. Silver) (Ecaroh Music) ASCAP

8. QUICKSILVER 7:14
(H. Silver) (Ecaroh Music) ASCAP

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Charles Earland

Blowing The Blues Away

1. BLOWING THE BLUES AWAY 4:50 · 2. SWEET LOVE 6:04
3. FOR THE LOVE OF YOU 6:11 · 4. THIS IS THE DAY THE LORD HAS MADE 7:08
5. DOUBLE DANCE 6:30 · 6. LIFT IT WHERE YOU WANT IT 7:38
7. STROLLIN' 6:15 · 8. QUICKSILVER 7:14

[illegible] BROADCASTING [illegible]

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HIGHNOTE HCD 7010 Charles Earland Blowing The Blues Away

1. BLOWING THE BLUES AWAY 4:56
2. SWEET LOVE 6:04
3. FOR THE LOVE OF YOU 6:11
4. THIS IS THE DAY (THE LORD HAS MADE) 7:08
5. DOLPHIN DANCE 6:36
6. PUT IT WHERE YOU WANT IT 7:38
7. STROLLIN' 6:15
8. QUICKSILVER 7:14

CHARLES EARLAND - Hammond B3 organ
ERIC ALEXANDER - tenor saxophone
JAMES ROTUNDI - trumpet
BOB DE VOS - guitar
GREG ROCKINGHAM - drums

Produced by Charles Earland
Engineered by Rudy Van Gelder
Recorded at Van Gelder Recording Studios, Englewood Cliffs, NJ on February12, 1997
Cover photo by Graham Haber Photography
Art Direction/Design by Annalee Valencia

FOR A FREE CATALOG WRITE HIGHNOTE RECORDS 106 WEST 71st STREET, NEW YORK, NY 10023
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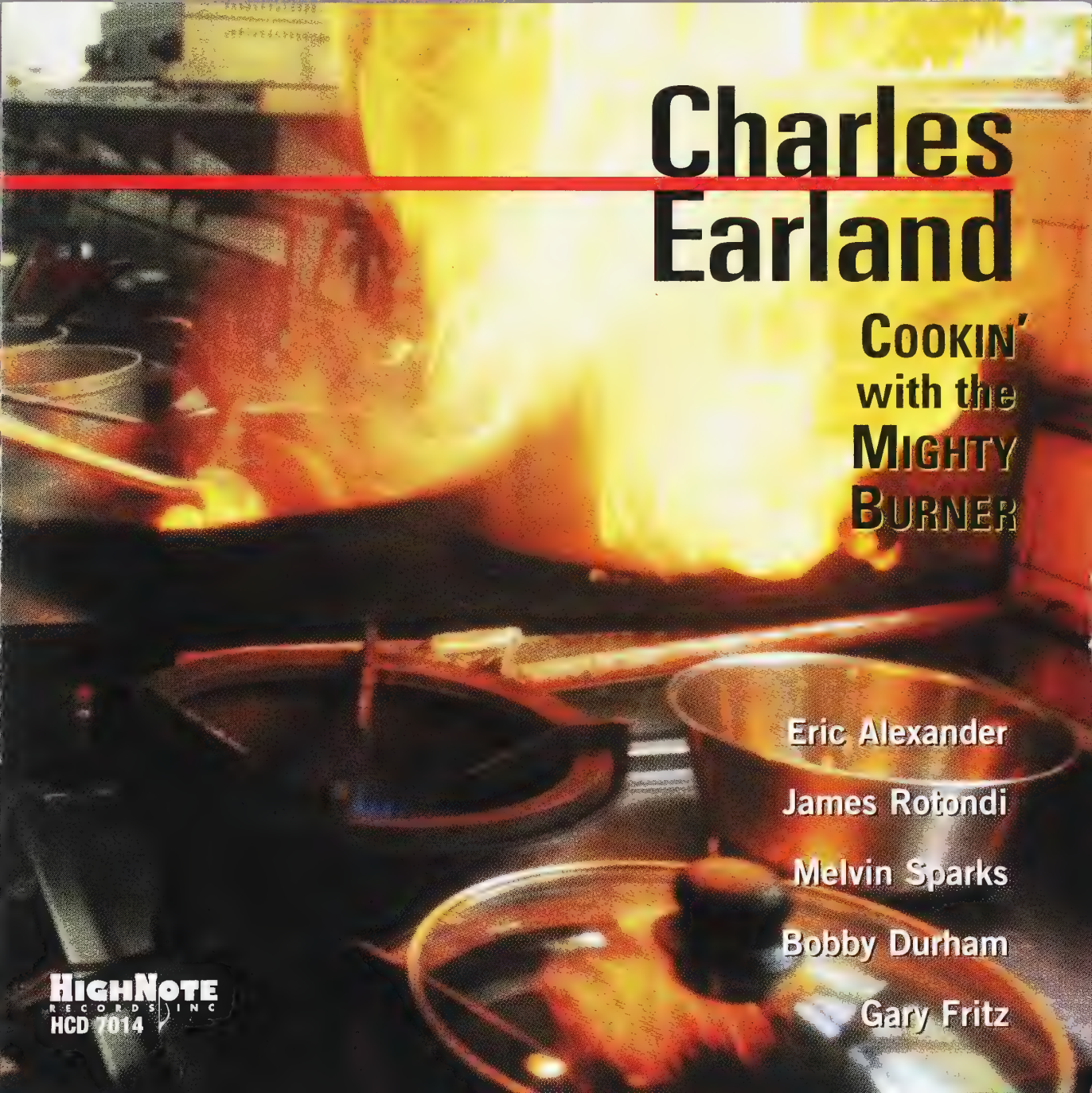
HIGHNOTE HCD 7010 Charles Earland Blowing The Blues Away


Charles Earland
Cookin' with the Mighty Burner
Eric Alexander
James Rotondi
Melvin Sparks
Bobby Durham
Gary Fritz
HighNote Records Inc
HCD 7014

1 MILESTONES 6:22
(M. Davis) (Screen Gems-EMI Music) BMI

2 SISTER SADIE 5:33
(H. Silver) (Ecaroh Music) ASCAP

3 KILLER JOE 6:47
(B. Golson / Q. Jones) (Hee Bee Dooinit Music / Time Step Music) ASCAP

4 SEVEN STEPS TO HEAVEN 5:56
(M. Davis / V. Feldman) (Jazz Horn Music / New Fangled Music / SONY/ATV Songs) BMI

5 WILL YOU LOVE ME TOMORROW 7:10
(C. King / G. Goffin) (Screen Gems-EMI Music) BMI

6 FIVE BLIND MICE 11:11
(C. Earland) (Lizbar Music / Sheila Earland Music) BMI

7 SEVEN OF NINE 8:04
(C. Earland) (Lizbar Music / Sheila Earland Music) BMI

8 STELLA BY STARLIGHT 6:11
(N. Washington / V. Young) (Famous Music Corp) ASCAP

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Charles Earland

Cookin' with the Mighty Burner

1 MILESTONES 6:22

2 SISTER SADIE 5:33

3 KILLER JOE 6:47

4 SEVEN STEPS TO HEAVEN 5:56

5 WILL YOU LOVE ME TOMORROW 7:10

6 FIVE BLIND MICE 11:11

7 SEVEN OF NINE 8:04

8 STELLA BY STARLIGHT 6:11

COMPACT disc DIGITAL AUDIO

HCD 7014

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HIGHNOTE HCD 7014 Charles Earland Cookin' With the Mighty Burner

L to R: Bobby Durham, Eric Alexander, James Rotondi, Charles Earland, Melvin Sparks, Gary Fritz.

1 MILESTONES 6:22
2 SISTER SADIE 5:33
3 KILLER JOE 6:47
4 SEVEN STEPS TO HEAVEN 5:56
5 WILL YOU LOVE ME TOMORROW 7:10
6 FIVE BLIND MICE 11:11
7 SEVEN OF NINE 8:04
8 STELLA BY STARLIGHT 6:11

CHARLES EARLAND - Hammond B-3 organ
ERIC ALEXANDER - tenor saxophone
JAMES ROTONDI - trumpet
MELVIN SPARKS - guitar
BOBBY DURHAM - drums
GARY FRITZ - percussion (except tracks 1 & 6)
Melvin Sparks appears courtesy of Cannonball Records
Produced by Charles Earland
Executive Producer: Joe Fields
Engineered by Rudy Van Gelder
Recorded at Van Gelder Recording Studio, Englewood Cliffs, NJ on May 7, 1997
Graphic Design: Pamela Xavier

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HIGHNOTE HCD 7014 Charles Earland Cookin' With the Mighty Burner

DUKE ELLINGTON

SOLOS, DUETS AND TRIOS

including all versions of the legendary Ellington-Blanton duets

2178-2-RB

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features **"Nas Is Like"**

"Hate Me Now" featuring **Puff Daddy**

& **"You Won't See Me Tonight"**

featuring **Aaliyah**

Also includes special message from Nas!

K 68773-S1

SOLOS, DUETS AND TRIOS
Duke Ellington

THE ELLINGTON-STRAYHORN DUETS: [1] TONK 2:46 [2] DRAWING ROOM BLUES 3:37 *THE TRIOS:* [3] FRANKIE AND JOHNNY 2:38 [4] JUMPIN' ROOM ONLY 2:24 *THE SOLOS:* [5] LOT'S O' FINGERS 2:00 [6] DEAR OLD SOUTHLAND (Take 1) 3:17

2178-2-RB

COMPACT disc DIGITAL AUDIO

BLUEBIRD

RCA

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[7] SOLITUDE (Take 1) 3:29 [8] SOLITUDE (Take 2) 3:17 [9] LOTUS BLOSSOM 3:56 *THE ELLINGTON-BLANTON DUETS:* [10] PITTER PANTHER PATTER (Take 1) 3:05 [11] PITTER PANTHER PATTER (Take 2) 3:01 [12] BODY AND SOUL (Take 1) 3:04 [13] BODY AND SOUL (Take 2) 3:04 [14] BODY AND SOUL (Take 3) 3:10 [15] SOPHISTICATED LADY (Take 1) 2:53 [16] SOPHISTICATED LADY (Take 2) 2:46 [17] MR. J.B. BLUES (Take 1) 3:02 [18] MR. J.B. BLUES (Take 2) 3:12 *THE PIANO CONCERT:* [19] HOUSE OF LORDS 5:35 [20] THE SECOND PORTRAIT OF THE LION 4:07 [21] TAKE THE "A" TRAIN 2:16

DUKE ELLINGTON/SOLOS, DUETS AND TRIOS 2178-2-RB

THE ELLINGTON-STRAYHORN DUETS:

1. **TONK** (2:46)
   (Ellington-Strayhorn)
2. **DRAWING ROOM BLUES** (3:37)
   (Billy Strayhorn)

THE TRIOS:

3. **FRANKIE AND JOHNNY** (2:38)
   (Traditional)
4. **JUMPIN' ROOM ONLY** (2:24)
   (Duke Ellington)

THE SOLOS:

* 5. **LOTS O' FINGERS** (2:00)
   (Ellington)
+6. **DEAR OLD SOUTHLAND, Take 1** (3:17)
   (Creamer-Layton)
7. **SOLITUDE, Take 1** (3:29)
   (Ellington-DeLange-Mills)
* + 8. **SOLITUDE, Take 2** (3:17)
   (Ellington-DeLange-Mills)
* 9. **LOTUS BLOSSOM** (3:56)
   (Strayhorn)

THE ELLINGTON-BLANTON DUETS:

PITTER PANTHER PATTER
(Ellington)

+10. **Take 1** (3:05)
11. **Take 2** (3:01)

BODY AND SOUL
(Heyman-Sour-Eyton-Green)

12. **Take 1** (3:04)
+ 13. **Take 2** (3:04)
14. **Take 3** (3:10)

SOPHISTICATED LADY
(Ellington-Mills-Parish)

+ 15. **Take 1** (2:53)
16. **Take 2** (2:48)

MR. J.B. BLUES
(Ellington-Blanton)

17. **Take 1** (3:02)
+ 18. **Take 2** (3:12)

THE PIANO CONCERT:

19. **HOUSE OF LORDS**
    (duet with Earl Hines) (3:35)
    (Ellington-Hines)
* 20. **THE SECOND PORTRAIT OF THE LION** (4:07)
    (Ellington)
++ 21. **TAKE THE "A" TRAIN** (2:16)
    (Strayhorn)

*Available on Compact Disc only++ Previously unissued in U.S. + + + Previously unissued

Reissue produced by Orrin Keepnews
Executive Producer: Steve Backer
Art Direction/Design: Pietro Alfieri • Illustrator: Rob Roth "NoNOISE" reprocessing by Sonic Solutions
Digital transfers and audio restoration by Paul Goodman Album notes by Dick Katz

7863-52178-2

BLUEBIRD REMASTERED

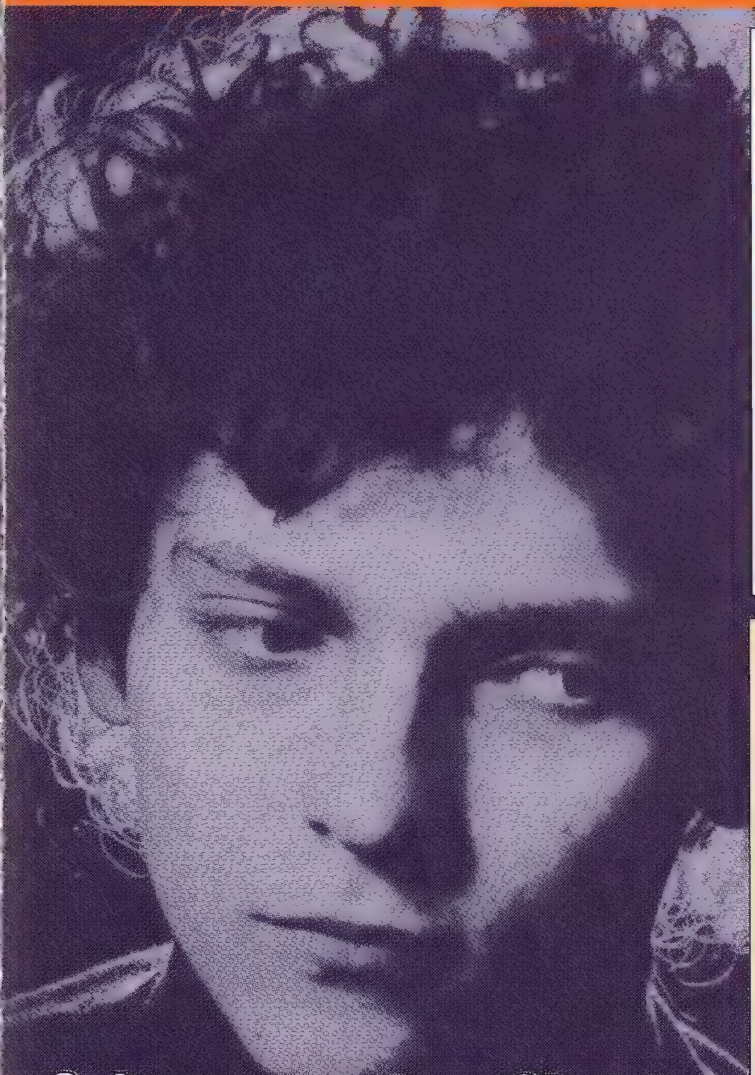
COMPACT disc DIGITAL AUDIO

2178-2-RB

ADD

DUKE ELLINGTON/SOLOS, DUETS AND TRIOS 2178-2-RB

CHICK COREA / MIROSLAV VITOUS



Collectables Jazz Classics

CHICK COREA
TONES FOR JOAN'S BONES
STEREO/2004
VORTEX

CHICK COREA / MIROSLAV VITOUS
TONES FOR JOAN'S BONES / MOUNTAIN IN THE CLOUDS
Collectables
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COMPACT disc DIGITAL AUDIO

TONES FOR JOAN'S BONES / MOUNTAIN IN THE CLOUDS

CHICK COREA

TONES FOR JOAN'S BONES

1. LITHA (By Chick Corea) 13:29
2. THIS IS NEW *(By Kurt Weill & Ira Gershwin)* 7:35
3. TONES FOR JOAN'S BONES *(By Chick Corea)* 6:05
4. STRAIGHT UP AND DOWN *(By Chick Corea)* 12:29

The personnel is: Chick Corea, piano; Joe Farrell, tenor sax or flute; Woody Shaw, Jr., trumpet; Steve Swallow, bass & Joe Chambers, drums.
PRODUCED BY HERBIE MANN
Originally released in 1968 as Vortex 2004

MIROSLAV VITOUS

MOUNTAIN IN THE CLOUDS

5. FREEDOM JAZZ DANCE *(By Eddie Harris)* 10:51
6. MOUNTAIN IN THE CLOUDS *(By Miroslav Vitous)* 1:48
7. EPILOGUE *(By Miroslav Vitous)* 6:57
8. CERECKA *(By Miroslav Vitous)* 2:41
9. INFINITE SEARCH *(By Miroslav Vitous)* 6:43
10. I WILL TELL HIM ON YOU *(By Miroslav Vitous)* 10:58

Total time: 79:59

The song "When Face Gets Pale" from the Miroslav Vitous album "Mountain In The Clouds" does not appear on this compact disc due to time restrictions

The personnel is: Miroslav Vitous, bass; Joe Henderson, tenor saxophone; Mahavishnu John McLaughlin, guitar; Herbie Hancock, electric piano; Jack DeJohnette, drums. On *Cérecka* and *Epilogue* Joe Chambers replaces Jack DeJohnette on drums.
PRODUCED BY HERBIE MANN
Originally released in 1972 as Atlantic 1622

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Collectables
COL-CD-6238

CHICK COREA / MIROSLAV VITOUS TONES FOR JOAN'S BONES / MOUNTAIN IN THE CLOUDS COL-CD-6238

Crescent

JOHN COLTRANE QUARTET

FEATURING: McCOY TYNER / JIMMY GARRISON / ELVIN JONES

1> **Crescent 8:41**
2> **Wise One 9:00**
3> **Bessie's Blues 3:32**
4> **Lonnie's Lament 11:45**
5 > **The Drum Thing 7:22**

All compositions by John Coltrane (Jowcol Music [BMI])

Personnel:
John Coltrane, tenor saxophone
McCoy Tyner, piano
Jimmy Garrison, bass
Elvin Jones, drums

Original Sessions Produced by Bob Thiele
Reissue Produced by Michael Cuscuna
Recorded at the Van Gelder Studio, Englewood Cliffs, NJ
on April 27 (#2, 4, 5) and June 1 (#1, 3), 1964
Recording Engineer: Rudy Van Gelder
Mastered by Eric Labson, MCA Studios

IMPD-200

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Crescent
JOHN COLTRANE
Original Sessions Produced by Bob Thiele
20 BIT
SUPER
MPD-200
impulse!
1 CRESCENT
2 WISE ONE
3 BESSIE'S BLUES
4 LONNIE'S LAMENT
5 THE DRUM THING
COMPACT

CRESCENT
JOHN COLTRANE

TM

John Coltrane
on impulse!
photograph by Chuck Stewart

By any measure, John Coltrane (1926–67) was one of the most important and influential musicians in the history of jazz.

Born in North Carolina and schooled in Philadelphia, John William Coltrane paid his musical dues in various jazz and rhythm & blues bands before establishing himself with trumpeter Miles Davis's quintet in 1955. It was during this tenure with Davis that his distinctive tone and adventurous approach to harmony blossomed. A stint with pianist and composer Thelonious Monk two years later further honed his playing and improvisational skills. After briefly rejoining Davis's group, he went out on his own in 1960. The John Coltrane Quartet quickly became one of the most talked-about bands in jazz.

Coltrane's justly-celebrated quartet — with McCoy Tyner on piano, Jimmy Garrison on bass, and Elvin Jones on drums — recorded exclusively for Impulse Records, producing such acknowledged classics as *A Love Supreme* and *Crescent*. His romantic side was shown to great effect on *Ballads* and *John Coltrane and Johnny Hartman*. Later efforts such as *Ascension*, which features an expanded ensemble, reflect Coltrane's deep spirituality and search for a universal music.

John Coltrane's Impulse catalog constitutes one of the most profound and valuable treasures in recorded jazz. The Verve Music Group is committed to keeping Coltrane's Impulse legacy alive.

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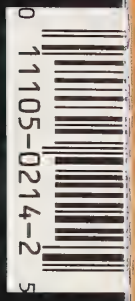
THE
JOHN COLTRANE
QUARTET PLAYS
CHIM CHIM CHEREE
SONG OF PRAISE
NATURE BOY
BRAZILIA



1 > **Chim Chim Cheree 6:56**
2 > **Brazilia 12:54**
3 > **Nature Boy 8:01**
4 > **Song Of Praise 9:47**
5 > **Feelin' Good * 6:21**
6 > **Nature Boy (first version) * 7:03**
7 > **Nature Boy (live version) * 8:18**

*** Bonus tracks**

Personnel:
John Coltrane, soprano saxophone, tenor saxophone
McCoy Tyner, piano
Jimmy Garrison, bass
Art Davis, bass (#3, 5 & 6)
Elvin Jones, drums

Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
Recording engineer: Rudy Van Gelder
Recorded at the Van Gelder Studio, Englewood Cliffs,
New Jersey on February 17 (#6),
February 18 (#3, 5) and May 17 (#1, 2 & 4), 1965
and live at The Village Gate, New York City
on March 28, 1965 (#7).

IMPD-214

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John Coltrane
Quartet Plays
JOHN COLTRANE

Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna

20 BIT SUPER

IMPD–214

impulse!

1> CHIM CHIM CHEREE
2> BRAZILIA
3> NATURE BOY
4> SONG OF PRAISE
5> FEELIN' GOOD*
6> NATURE BOY (FIRST VERSION)*
7> NATURE BOY (LIVE VERSION)*

* Bonus tracks

COMPACT disc DIGITAL AUDIO

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THE JOHN COLTRANE QUARTET PLAYS JOHN COLTRANE

IMPD-214

1 > In a Sentimental Mood 4:14

2 > Take the Coltrane 4:42

3 > Big Nick 4:27

4 > Stevie 4:22

5 > My Little Brown Book 5:20

6 > Angelica 6:00

7 > The Feeling of Jazz 5:32

Personnel:
John Coltrane, tenor saxophone, soprano saxophone
Duke Ellington, piano
Jimmy Garrison, bass (on # 2, 3, 6)
Aaron Bell, bass (on # 1, 4, 5, 7)
Elvin Jones, drums (on # 1, 2, 3, 6)
Sam Woodyard, drums (on # 4, 5, 7)

Original sessions produced by Bob Thiele

Reissue produced by Michael Cuscuna

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IMPD-166

DUKE ELLINGTON
& JOHN COLTRANE
Original sessions produced by Bob Thiele
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMPD-166
D111259
Mfd. for BMG
Direct Marketing, Inc.
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impulse!
1> IN A SENTIMENTAL MOOD
2> TAKE THE COLTRANE
3> BIG NICK
4> STEVIE
5> MY LITTLE BROWN BOOK
6> ANGELICA
7> THE FEELING OF JAZZ
DISC
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DUKE ELLINGTON & JOHN COLTRANE

IMPD-166

THE COMPLETE
AFRICA/BRASS SESSIONS
THE JOHN COLTRANE
QUARTET

DISC ONE

1 > **Greensleeves** 9:57
2 > **Song of the Underground Railroad** 6:44
3 > **Greensleeves** (alternate take) 10:53
4 > **The Damned Don't Cry** 7:34
5 > **Africa** (first version) 14:08

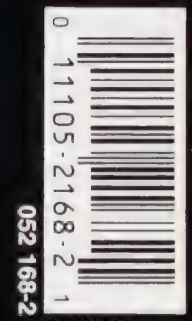
DISC TWO

1 > **Blues Minor** 7:20
2 > **Africa** (alternate take) 16:08
3 > **Africa** 16:29

Personnel:
John Coltrane, tenor saxophone
McCoy Tyner, piano
Reggie Workman, bass
Elvin Jones, drums

Orchestra conducted by Eric Dolphy

Original sessions produced by Creed Taylor
Reissue produced by Michael Cuscuna



IMP 21682

LC 00236

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DISC ONE
The Complete
Africa/Brass Sessions
THE JOHN COLTRANE QUARTET
Original Sessions Produced by Creed Taylor
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMP 21682/1
052168-2/1
BIEM/MCPS
LC 00236
impulse!
1> GREENSLEEVES
2> SONG OF THE UNDERGROUND RAILROAD
3> GREENSLEEVES (alternate take)
4> THE DAMNED DON'T CRY
5> AFRICA (first version)
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DISC TWO
The Complete
Africa/Brass Sessions
THE JOHN COLTRANE QUARTET
Original Sessions Produced by Creed Taylor
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMP 21682/2
052168-2/2
BIEM/MCPS
LC 00236
impulse!
1> BLUES MINOR
2> AFRICA (alternate take)
3> AFRICA
COMPACT disc DIGITAL AUDIO
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THE COMPLETE AFRICA/BRASS SESSIONS

THE JOHN COLTRANE QUARTET

IMP 21682

impulse!

EXPRESSION

JOHN COLTRANE

SEPTEMBER 23, 1926 - JULY 17, 1967

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impulse!

GRP PRESENTS • THE LEGENDARY MASTERS OF JAZZ •

JOHN COLTRANE
Expression
Produced by Bob Thiele and John Coltrane
Reissue produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen
COMPACT disc DIGITAL AUDIO
DIGITALLY MASTERED
GRD-131
GRP PRESENTS
THE LEGENDARY MASTERS OF JAZZ
1. OGUNDE 2. TO BE 3. OFFERING
4. EXPRESSION 5. NUMBER ONE
impulse!
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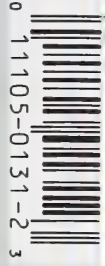

JOHN COLTRANE
EXPRESSION

1. **Ogunde** 3:36
2. **To Be** 16:20
3. **Offering** 8:25
4. **Expression** 10:50
5. **Number One*** 11:55

All compositions by John Coltrane
*Did not appear on the original album

Produced by Bob Thiele and John Coltrane
Reissue Produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

Personnel:
John Coltrane - tenor saxophone, flute on #2
Pharoah Sanders - piccolo, flute, tambourine (on #2 only)
Alice Coltrane - piano
Jimmy Garrison - bass
Rashied Ali - drums

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impulse!
JOHN COLTRANE
EXPRESSION
GRD-131

A Love Supreme/John Coltrane

DELUXE
Edition

John Coltrane saw the album-length suite *A Love Supreme* as his gift to God. The world has come to see it as a classic — not only Coltrane's best-known work, but one of the most important and influential jazz records ever made. Now, for the first time, the full story of *A Love Supreme* is available in one package.

The first disc of this deluxe edition consists of *A Love Supreme* as released in 1965. The second disc includes the John Coltrane Quartet's only live performance of the suite, recorded at the Antibes jazz festival that summer and receiving its first authorized release. Most notably, it also includes the long-rumored sextet version of the opening movement, receiving its first release of any kind.

Mastered by the original recording engineer, Rudy Van Gelder, and containing extensive annotation and many photographs, this is the definitive edition of an indisputable masterpiece.

DISC ONE

1. PART 1 — ACKNOWLEDGEMENT (7.43)
2. PART 2 — RESOLUTION (7.20)
3. PART 3 — PURSUANCE / 4. PART 4 — PSALM (10.42/7.05)

DISC TWO

1. INTRODUCTION BY ANDRÉ FRANCIS (1.13)
2. PART 1 — ACKNOWLEDGEMENT — LIVE VERSION (6.12)
3. PART 2 — RESOLUTION — LIVE VERSION (11.37)
4. PART 3 — PURSUANCE — LIVE VERSION (21.30)
5. PART 4 — PSALM — LIVE VERSION (8.49)
6. PART 2 — RESOLUTION — ALTERNATIVE TAKE (7.25)
7. PART 2 — RESOLUTION — BREAKDOWN (2.13)
8. PART 1 — ACKNOWLEDGEMENT — ALTERNATIVE TAKE (9.09)
9. PART 1 — ACKNOWLEDGEMENT — ALTERNATIVE TAKE (9.23)

John Coltrane (tenor saxophone); **McCoy Tyner** (piano); **Jimmy Garrison** (bass); **Elvin Jones** (drums).
Disc Two, tracks 8 and 9: Add **Archie Shepp** (tenor saxophone) and **Art Davis** (bass).
Disc One and Disc Two, tracks 6–9 recorded December 1964 at Van Gelder Recording Studio, Englewood Cliffs, New Jersey
Disc Two, tracks 1–5 recorded July 1965 at the Festival Mondial du Jazz Antibes, Juan-les-Pins, France

Original studio recordings produced by **Bob Thiele**
Original studio recordings engineered by Rudy Van Gelder
Original-LP cover photograph by Bob Thiele

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A Love Supreme/John Coltrane

A Love Supreme/John Coltrane

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JOHN COLTRANE

DELUXE
Edition

impulse!
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314 589 945-2
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Made in the USA

A Love Supreme
JOHN COLTRANE
DELUXE Edition
impulse!
A UNIVERSAL MUSIC COMPANY
Disc Two
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(314 589 947-2)
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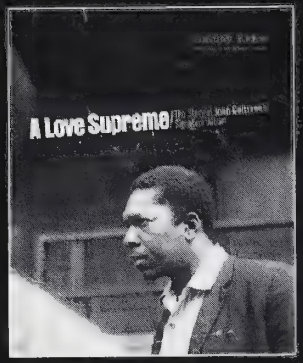
A LOVE SUPREME

JOHN COLTRANE

DELUXE Edition



A Love Supreme: The Story of John Coltrane's Signature Album, written by Ashley Kahn, enthusiastically examines and celebrates Coltrane's 1964 spiritual opus while delivering a rich historical backdrop to this timeless recording. Available from Viking.

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ATLANTIC JAZZ
JOHN COLTRANE · OLÉ COLTRANE
1373-2

PRODUCED BY NESUHI ERTEGUN

1373-2

ATLANTIC Jazz

CONTAINS BONUS TRACK *

0 7567-81349-2 0

1. **OLÉ** (18:05)
2. **DAHOMEY DANCE** (10:48)
3. **AISHA** (7:32)
4. **TO HER LADYSHIP** (8:54)*

JOHN COLTRANE
soprano & tenor sax

ERIC DOLPHY
flute, alto sax

FREDDIE HUBBARD
trumpet

McCOY TYNER
piano

ART DAVIS, REGGIE WORKMAN
bass

ELVIN JONES
drums

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JOHN COLTRANE · OLÉ COLTRANE
ATLANTIC JAZZ

JOHN COLTRANE MY FAVORITE THINGS

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CD Mastering by Stephen Innocenzi, Atlantic Studios.
Cover photo: Lee Friedlander
Cover design: Loring Eutemey

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JOHN COLTRANE

MY FAVORITE THINGS

ATLANTIC

1361-2

COMPACT disc DIGITAL AUDIO

1. MY FAVORITE THINGS
2. EVERYTIME WE SAY GOODBYE
3. SUMMERTIME
4. BUT NOT FOR ME

PRODUCED BY NESUHI ERTEGUN

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ATLANTIC
JOHN COLTRANE • MY FAVORITE THINGS
1361-2

JOHN COLTRANE
MY FAVORITE THINGS

1. **MY FAVORITE THINGS** (13:41)
2. **EVERYTIME WE SAY GOODBYE** (5:39)
3. **SUMMERTIME** (11:51)
4. **BUT NOT FOR ME** (9:35)

PRODUCED BY NESUHI ERTEGUN

JOHN COLTRANE, *tenor & soprano saxes*
McCOY TYNER, *piano*
STEVE DAVIS, *bass*
ELVIN JONES, *drums*

The music on this Compact Disc was originally recorded on analog equipment. The sound of the original recording is reproduced here with utmost accuracy. Because of its high resolution, however, the Compact Disc can reveal the limitations of the source tape.

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1361-2

ATLANTIC

1361-2
JOHN COLTRANE • MY FAVORITE THINGS
ATLANTIC

JOHNNY COLES

LITTLE JOHNNY C

Produced by Alfred Lion

Originally recorded on July 18th (tracks 1–3) and August 9th (tracks 4–6), 1963 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

Originally issued as BST 84144 in 1963

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LITTLE JOHNNY C

JOHNNY COLES

1 LITTLE JOHNNY C
2 HOBO JOE
3 JANO
4 MY SECRET PASSION
5 HEAVY LEGS
6 SO SWEET MY LITTLE GIRL

Produced by Alfred Lion
Remastered in 2004 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

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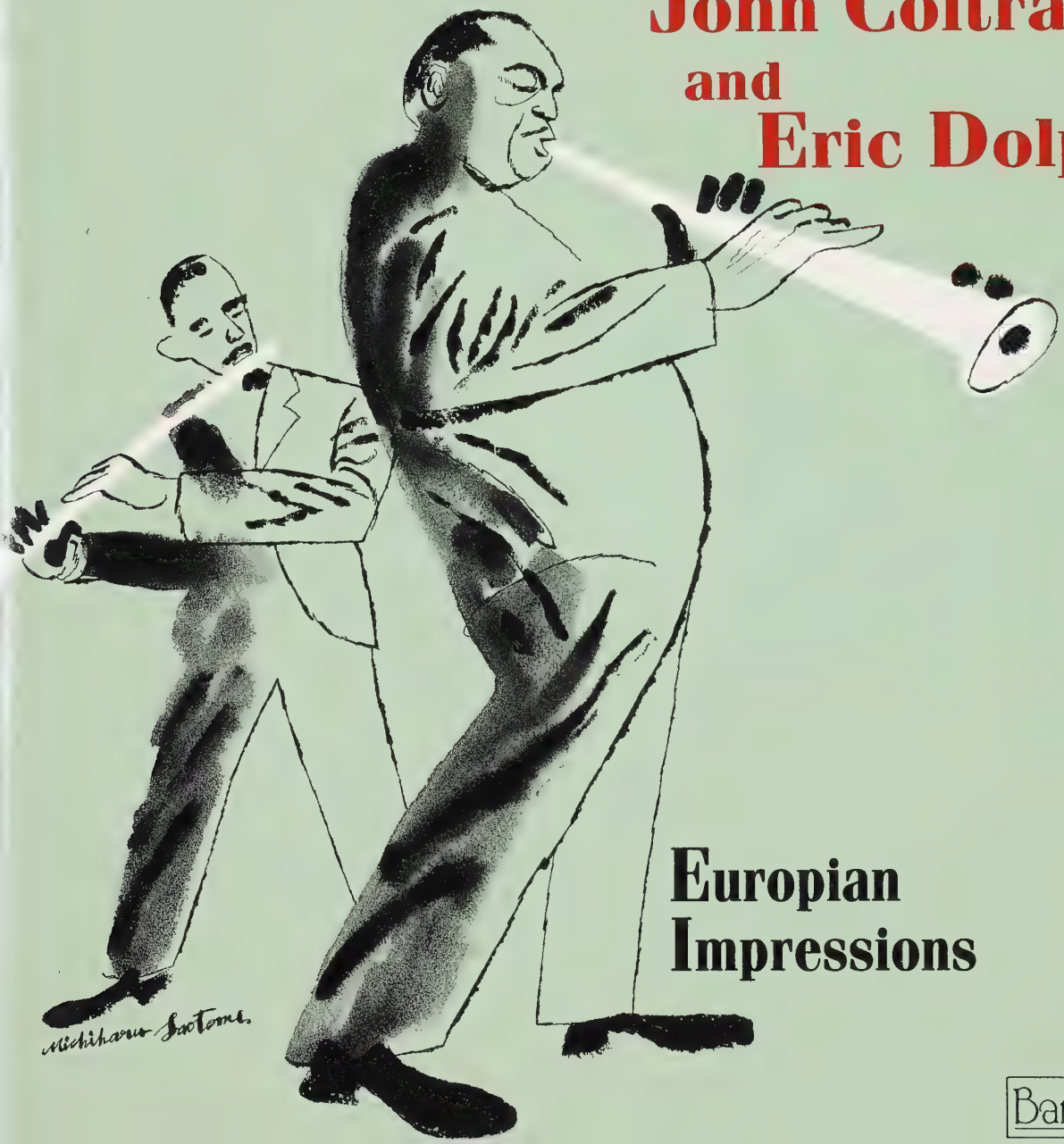
John Coltrane and Eric Dolphy



Europian Impressions

Bandstand

TKCB-71893

JOHN COLTRANE AND ERIC DOLPHY

EUROPEAN IMPRESSIONS

ERIC DOLPHY alto saxophone, flute, bass clarinet ● **JOHN COLTRANE** tenor & soprano saxophone ● **McCOY TYNER** piano **REGGIE WORKMAN** bass ● **ELVIN JONES** drums

1. **IMPRESSIONS (first version)** Coltrane ····· *7:35*
2. **EVERYTIME WE SAY GOODBYE** Porter ····· *5:25*
3. **MY FAVOURITE THINGS (first version)** Rodgers & Hammerstein II ····· *11:01*
4. **BLUE TRAIN** Coltrane ····· *9:01*
5. **NAIMA** Coltrane ····· *4:06*
6. **MY FAVOURITE THINGS (2nd version)** Rodgers & Hammerstein II ····· *20:33*
7. **IMPRESSIONS (2nd version)** Coltrane ····· *7:22*

● *Recorded in 1961*

Michiharu Sato

BANDSTAND 1400

TKCB-71888

TKCB-71897

Bandstand
1400

TKCB-71889

TKCB-71896

TKCB-71890

TKCB-71895

TKCB-71892

TKCB-71894

TKCB-71893

JOHN COLTRANE AND ERIC DOLPHY

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7. **IMPRESSIONS (2nd version)** Coltrane ····· 7:22

● *Recorded in 1961*

Bandstand

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JOHN COLTRANE AND ERIC DOLPHY EUROPEAN IMPRESSIONS TKCB-71893 TOKUMA JAPAN COMMUNICATIONS

John
Coltrane
Man Made Miles

John Coltrane

Man Made Miles

	Writer(s)	Publisher(s)	Time	
1.	Man Made Miles	J. Richburg	Cape Anne Music (EMI)	11:24
2.	Stuff I'm Partial To	J. Richburg	Cape Anne Music (EMI)	10:38
3.	Mr. R.C.M., Jr/ My Favourite Things	Rodgers/ Hammerstein	EMI Music	19:04

JOHN COLTRANE

Man Made miles

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Man Made Miles

Stuff I'm Partial To

Mr. R.C.M., Jr.

My Favourite Things

MTI 9018

JOHN COLTRANE • Man Made miles

John Coltrane

Man Made Miles

1.	Man Made Miles	11:24
2.	Stuff I'm Partial To	10:38
3.	Mr. R.C.M., Jr/ My Favourite Things	19:04

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9018

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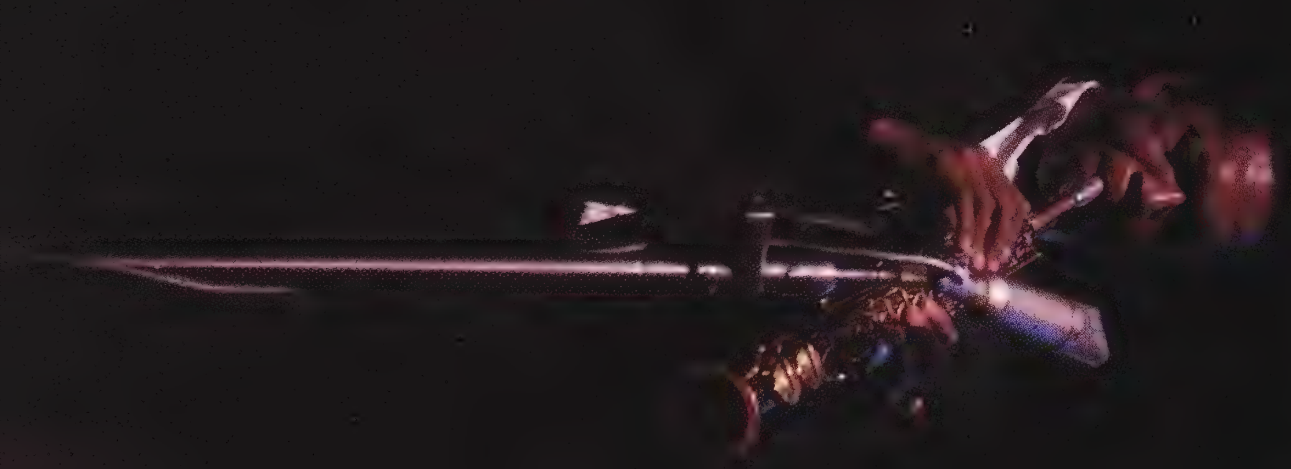
JOHN COLTRANE • Man Made miles
MTI 9018

COLTRANE

LIVE IN PARIS



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John William Coltrane was born in Hamlet, NC on Sept. 23, 1926. While in high school he studied clarinet and saxophone, and continued his studies at the Ornstein School of Music in Philadelphia. In 1945 he made his music debut in a small dance band, then played for two years in the Navy Band.

Coltrane became prominent from 1947 to 1954, playing in the bands of Dizzy Gillespie, Earl Bostic and Jimmy Hodges. He began to gain momentous respect and notoriety from musicians and fans when he joined Miles Davis (1955-1960).

In 1960 he left Davis to form his own quartet and soon released his album "My Favorite Things." That gained him tremendous public acceptance. This began the association of his famous combo, which included McCoy Tyner on piano, Elvin Jones on drums and Reggie Workman or Jimmy Garrison on bass.

Coltrane went on exploring and developing new concepts and techniques that would eventually make him the most important jazz innovator of that era. This lead to his greatest acclaim - winning both - Record of the Year (A Love Supreme), and Jazzman of the Year.

Leroi Jones observed, "There is a daringly human quality to John Coltrane's music that makes itself felt wherever he records . . . he is a master, and the slightest sound from his instrument is valuable."

Coltrane's playing was emotional, religious, hypnotic, and transonic, with the foundation of gospel and blues. He has become a major influence in jazz music today

His legacy lives on and on.

COMPACT
disc
DIGITAL AUDIO
1. NAIMA (7:08)
2. IMPRESSIONS (11:25)
3. BLUE VALSE (PART 1) (15:07)
COLTRANE
LIVE IN PARIS
BLACK LABEL
BLCD 8023
JOHN COLTRANE
McCOY TYNER
JIMMY GARRISON
ELVIN JONES
4. BLUE VALSE (PART 2) (7:40)
5. AFRO BLUE (10:58)
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BLCD 8023

COLTRANE—LIVE IN PARIS

BLCD 8023

COLTRANE

LIVE IN PARIS

1. **NAIMA** 7:08
2. **IMPRESSIONS** 11:25
3. **BLUE VALSE** (PART 1) 15:07
4. **BLUE VALSE** (PART 2) 7:40
5. **AFRO BLUE** 10:58

JOHN COLTRANE / JOWCOL MUSIC / BMI

JOHN COLTRANE tenor & soprano saxophones / **McCOY TYNER** piano
JIMMY GARRISON bass / **ELVIN JONES** drums

RECORDED IN PARIS, FRANCE — OCTOBER 1962

COVER PHOTO: CHARLES STEWART / CD DESIGN: RON WARWELL/NJE

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COLTRANE—LIVE IN PARIS

BLCD 8023

JACK DE JOHNETTE
THE DE JOHNETTE COMPLEX

1. EQUIPOISE 3:58
2. THE MAJOR GENERAL 6:34
3. MILES' MODE 6:36
4. REQUIEM Number 1 2:21

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Milestone®

COMPACT disc DIGITAL AUDIO

OJCCD-617-2
(MSP-9022)

AAD

5. MIRROR IMAGE 5:08
6. PAPA-DADDY AND ME 7:53
7. BROWN, WARM AND WINTRY 5:02
8. REQUIEM Number 2 1:41

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Dizzy Gillespie

Pleyel Jazz Concert 1948

Max Roach

Quintet 1949

original vogue masters

Dizzy Gillespie

Pleyel Jazz Concert 1948

1 • **Oop-Pap-A-Da** (Gillespie – Fuller) *4'56*
2 • **Round About Midnight** (Monk) *8'51*
3 • **Algo Bueno** (Woody'n You) (Gillespie – Fuller) *3'22*
4 • **I Can't Get Started** (Duke) *3'53*
5 • **Two Bass Hit** (Lewis) *4'02*
6 • **Good Bait** (Dameron) *5'15*
7 • **Afro-Cuban Drum Suite** (Russell) *6'09*
8 • **Ool-Ya-Koo** (Gillespie – Fuller) *5'05*
9 • **Things To Come** (Fuller – Gillespie) *3'15*

Max Roach

Quintet 1949

10 • **Prince Albert** (Roach – Dorham) *5'49*
11 • **Baby Sis** (Dorham) *5'31*
12 • **Tomorrow** (Roach – Dorham) *6'03*
13 • **Maximum** (Roach) *3'08*

1 – 9 : DIZZY GILLESPIE AND HIS ORCHESTRA

Dizzy Gillespie (trumpet, vocal), **Benny Bailey, Dave Burns, Lamar Wright Jr, Elmon Wright** (trumpet), **Ted Kelly, Bill Shepherd** (trombone), **Howard Johnson, John Brown** (alto saxophone), **Joe Gayles, George «Big Nick» Nicholas** (tenor saxophone), **Cecil Payne** (bass saxophone), **John Lewis** (piano), **Al McKibbon** (bass), **Kenny Clarke** (drums), **Chano Pozo** (congas), **Kenny Hagood** (vocal).
Recorded at Salle Pleyel, Paris on February 28, 1948.

10 – 13 : MAX ROACH QUINTET

Kenny Dorham (trumpet), **James Moody** (tenor saxophone), **Al Haig** (piano), **Tommy Potter** (bass), **Max Roach** (drums).
Recorded in Paris, on May 15, 1949.

LC 0390 Made in the E.C.

BMG
BMG FRANCE

original vogue masters

Photo : Eole-Charbonnier • Design : Images

Reissue produced by Daniel Baumgarten • Special thanks to Arnaud Boubet, Claude Carrière, Dominic Cravic, Francis Hofstein, Henri Laurence and Pierre Merlin

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Dizzy Gillespie
Pleyel Jazz Concert 1948
COMPACT disc DIGITAL AUDIO
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Judgment Day
Rashied Ali Quintet
Vol 1

SR121

Judgment Day Vol. 1

Rashied Ali Quintet

1. Sidewalks in Motion
2. Dania
3. You're Reading My Mind
4. Judgment Day
5. Shied Indeed
6. Raw Fish
7. The Big Push
8. M.O.
9. Multi Culti

Survival Records
Judgment Day
Vol. 1
1. Sidewalks in Motion
2. Dania
3. You're Reading My Mind
4. Judgment Day
5. Shied Indeed
6. Raw Fish
7. The Big Push
8. M.O.
9. Multi-Culti
Rashied Ali Quintet
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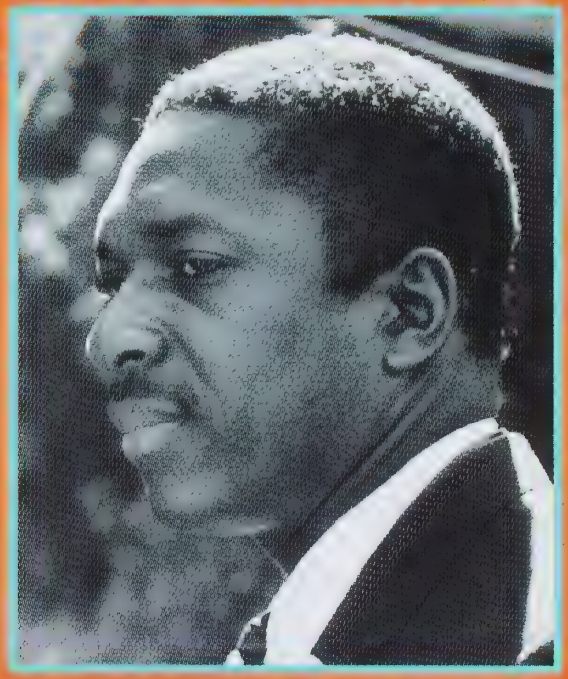
Judgment Day
Vol. 1
Rashied Ali Quintet

Survival Records
77 Greene Street
New York, NY
10012

John Coltrane

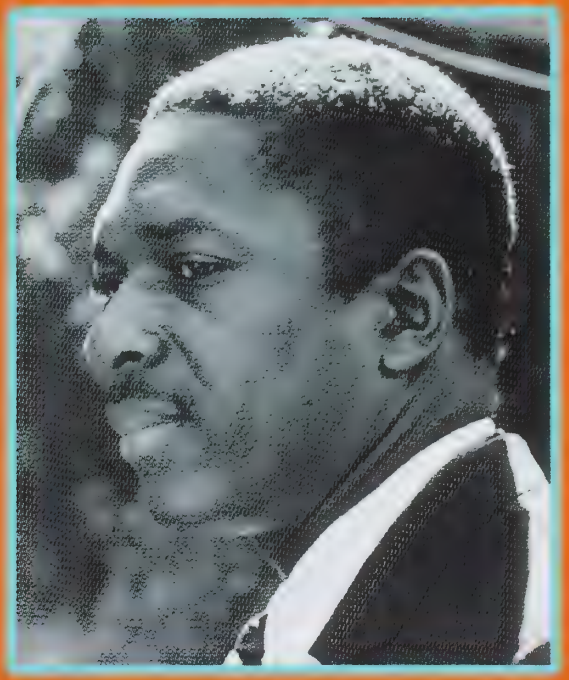
Live at the Half Note



LIVE

I Want to Talk About You
Brazilia
Song of Praise
One Up, One Down

17 193



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John Coltrane
Live at the Half Note
17 193
LASERLIGHT
DIGITAL

John Coltrane

Live at the Half Note

1. I Want To Talk About You
2. Brazilia
3. Song Of Praise
4. One Up, One Down

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17 193

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LASERLIGHT DIGITAL

JOHN COLTRANE • Live at the Half Note
LASERLIGHT 17 193

NI-4011

one

ON GREEN DOLPHIN STREET

(13:41)

(Ned Washington & Bronislau Kaper)

two

ALL BLUES

(17:07)

(Miles Davis)

three

SO WHAT

(15:16)

(Miles Davis)

four

FRAN-DANCE

(7:19)

(Miles Davis)

five

WALKIN'/THE THEME

(17:17)

(Richard Carpenter/Miles Davis)

TOTAL TIME: 70:43

NATASHA IMPORTS

MILES DAVIS QUINTET WITH JOHN COLTRANE
THE LEGENDARY STOCKHOLM CONCERT

COMPACT disc DIGITAL AUDIO

NI-4011

℗ & © 1992
NATASHA IMPORTS, INC.
MANUFACTURED
IN U.S.A.

one
ON GREEN DOLPHIN STREET

two
ALL BLUES

three
SO WHAT

four
FRAN-DANCE

five
WALKIN'/THE THEME

MILES DAVIS & JOHN COLTRANE: The Legendary Stockholm Concert, March 22, 1960 Natasha Imports NI-4011

one

ON GREEN DOLPHIN STREET

(13:41)

(Ned Washington & Bronislau Kaper)

two

ALL BLUES

(17:07)

(Miles Davis)

three

SO WHAT

(15:16)

(Miles Davis)

four

FRAN-DANCE

(7:19)

(Miles Davis)

five

WALKIN' / THE THEME

(17:17)

(Richard Carpenter/Miles Davis)

COMPACT disc DIGITAL AUDIO

Miles Davis: trumpet

John Coltrane: tenor sax

Wynton Kelly: piano

Paul Chambers: bass

Jimmy Cobb: drums

Recorded at the Konserthuset in Stockholm, Sweden; March 22, 1960

NATASHA IMPORTS

NI-4011

TOTAL TIME: 70:43

0 3250-14011-2 3

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MANUFACTURED IN U.S.A.

MILES DAVIS & JOHN COLTRANE: The Legendary Stockholm Concert, March 22, 1960 Natasha Imports NI-4011

STANLEY
COWELL
BLACK LION

STANLEY COWELL
TRAVELLIN' MAN

BLCD760178

STANLEY COWELL (piano, electric piano)
STEVE NOVOSEL (bass)
JIMMY HOPPS (drums)

1. DEPARTURE
Cowell: 7.08

2. SWEET SONG
Cowell: 3.02

3. THE SHUTTLE
Cowell: 8.07

4. YOU TOOK ADVANTAGE OF ME
Rodgers & Hart: 4.47

5. BLUES FOR THE VIET CONG
Cowell: 4.18

6. WEDDING MARCH
Cowell: 2.49

7. PHOTON IN A PAPER WORLD
Cowell: 9.03

8. TRAVELLIN' MAN
Cowell: 3.34

Recorded at Polydor Studios, London
5th/6th June 1969
Recording Engineer: Carlos Olms
Produced by Alan Bates and Chris Whent

Photography: Courtesy *Melody Maker*
Design: Malcolm Walker
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STANLEY COWELL
TRAVELLIN' MAN
BLACK LION
BLCD 760178
COMPACT disc DIGITAL AUDIO
Made in Germany by P + O – Pallas
M.C.P.S.
GEMA
1. Departure (7'08) · 2. Sweet Song (3'03)
3. The Shuttle (8'07) · 4. You Took Advantage Of Me (4'47)
5. Blues For The Viet Cong (4'18) · 6. Wedding March (2'49)
7. Photon In A Paper World (9'03)
8. Travellin' Man (3'34)
LC 2940

STANLEY COWELL
TRAVELLIN' MAN

BLCD760178

STANLEY COWELL (piano, electric piano)
STEVE NOVOSEL (bass)
JIMMY HOPPS (drums)

1. DEPARTURE
   Cowell: 7.08
2. SWEET SONG
   Cowell: 3.02
3. THE SHUTTLE
   Cowell: 8.07
4. YOU TOOK ADVANTAGE OF ME
   Rodgers & Hart: 4.47
5. BLUES FOR THE VIET CONG
   Cowell: 4.18
6. WEDDING MARCH
   Cowell: 2.49
7. PHOTON IN A PAPER WORLD
   Cowell: 9.03
8. TRAVELLIN' MAN
   Cowell: 3.34

AAD

LC 2940

Recorded at Polydor Studios, London
5th/6th June 1969
Recording Engineer: Carlos Olms
Produced by Alan Bates and Chris Whent

Photography: Courtesy *Melody Maker*
Design: Malcolm Walker
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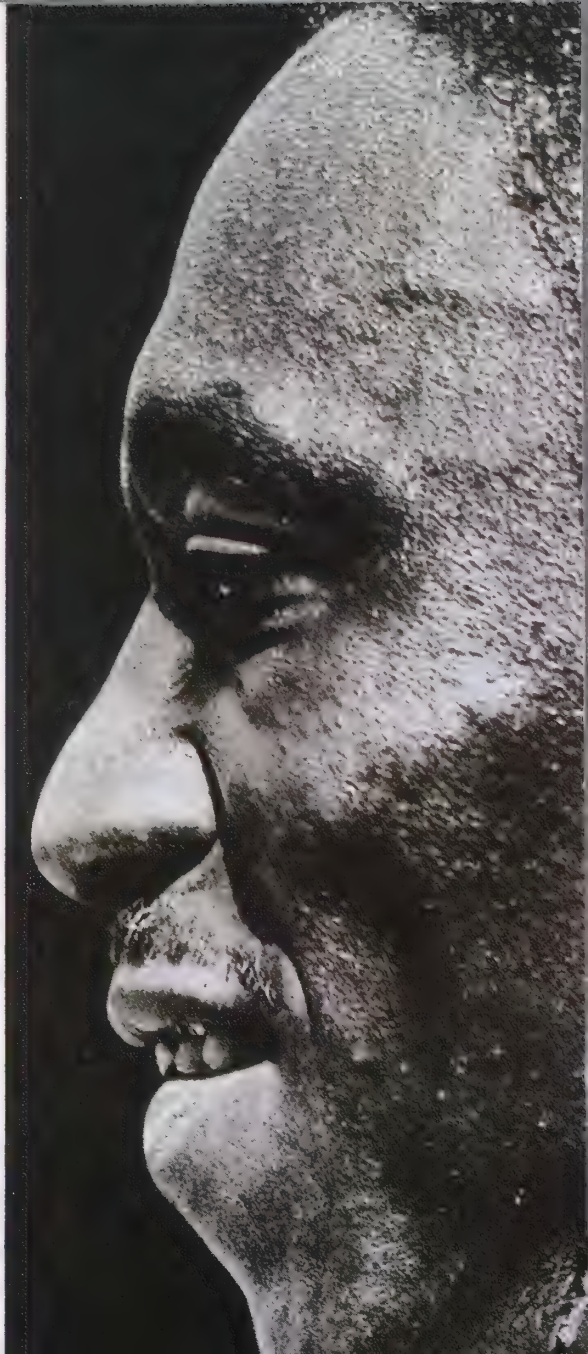
STANLEY COWELL: TRAVELLIN' MAN BLACK LION BLCD760178

STANLEY COWELL: TRAVELLIN' MAN BLACK LION BLCD760178

4055 BLUE NOTE / 2-CD SET

meet you at the jazz corner of the world

art blakey & the jazz messengers



ART BLAKEY & THE JAZZ MESSENGERS

MEET YOU AT THE JAZZ CORNER OF THE WORLD

Produced by Alfred Lion

Recording engineer: Rudy Van Gelder

Recorded live at Birdland in New York City on September 14, 1960

Remastered in 2001 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff © Mosaic Images

Cover design by Reid Miles

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, The Boland Design Company, NYC

Disc One originally issued as Blue Note BST 84054 (Volume One)
Disc Two originally issued as Blue Note BST 84055 (Volume Two)

Note: The occasional instances of peak distortion are in the original location recording.

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BLUE NOTE

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY
& THE JAZZ MESSENGERS

DISC ONE

1 ANNOUNCEMENT BY PEE WEE MARQUETTE
2 THE OPENER
3 WHAT KNOW
4 THE THEME
5 ANNOUNCEMENT BY ART BLAKEY
6 ROUND ABOUT MIDNIGHT
7 THE BREEZE AND I

Produced by Alfred Lion
Reissue produced by Michael Cuscuna

COMPACT DISC DIGITAL AUDIO

BLUE NOTE®

BLUE NOTE

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY
& THE JAZZ MESSENGERS

DISC TWO

1 ANNOUNCEMENT BY PEE WEE MARQUETTE & ART BLAKEY
2 HIGH
3 NIGHT WATCH
4 THE THINGS I LOVE
5 THE SUMMIT
6 THE THEME

Produced by Alfred Lion
Reissue produced by Michael Cuscuna

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NOTE®

THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

2 CDs

7 2435-35565-2 5

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY & THE JAZZ MESSENGERS

LEE MORGAN, trumpet; WAYNE SHORTER, tenor saxophone;
BOBBY TIMMONS, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

DISC ONE

1 **ANNOUNCEMENT BY PEE WEE MARQUETTE 1:06**
2 **THE OPENER 8:29**
(HANK MOBLEY)
3 **WHAT KNOW 10:26**
(LEE MORGAN)
4 **THE THEME 1:37**
5 **ANNOUNCEMENT BY ART BLAKEY 0:21**
6 **ROUND ABOUT MIDNIGHT 9:44**
(THELONIOUS MONK)
7 **THE BREEZE AND I 10:38**
(LECUONA-CAMARATA-STILLMAN)

DISC TWO

1 **ANNOUNCEMENT BY PEE WEE MARQUETTE & ART BLAKEY 1:01**
2 **HIGH MODES 13:09**
(HANK MOBLEY)
3 **NIGHT WATCH 8:34**
(HANK MOBLEY)
4 **THE THINGS I LOVE 8:26**
(H. BARLOW-L. HARRIS)
5 **THE SUMMIT 9:26**
(WAYNE SHORTER)
6 **THE THEME 1:35**

Produced by Alfred Lion

Recording engineer: Rudy Van Gelder

Recorded live at Birdland in New York City on September 14, 1960

Remastered in 2001 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs by Francis Wolff ©Mosaic Images

Disc One originally issued as Blue Note BST 84054 (Volume One)
Disc Two originally issued as Blue Note BST 84055 (Volume Two)

Note: The occasional instances of peak distortion are in the original location recording.

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Blue Note Records: RVG Edition
ART BLAKEY & THE JAZZ MESSENGERS: MEET YOU AT THE JAZZ CORNER OF THE WORLD
7243 5 35565 2 5

CDP 7 84451 2

ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 1

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums;

1. **THREE BLIND MICE**
   (Curtis Fuller) 8:17
2. **BLUE MOON**
   (L. Hart-R. Rodgers) 5:59
3. **THAT OLD FEELING**
   (L. Brown-S. Fain) 6:34
4. **PLEXIS**
   (Cedar Walton) 5:49
5. **UP JUMPED SPRING**
   (Freddie Hubbard) 9:45
6. **UP JUMPED SPRING (alternate take)***
   (Freddie Hubbard) 5:16
7. **WHEN LIGHTS ARE LOW**
   (Benny Carter) 4:08
8. **CHILDREN OF THE NIGHT***
   (Wayne Shorter) 8:12

*** Additional tracks for this issue**

Recorded live at the Renaissance Club, Hollywood in March 1962.
Original session produced by ALAN DOUGLAS
Engineer: WALLY HEIDER
Produced for release by MICHAEL CUSCUNA
Remixed from original 3 track tapes to digital by MALCOLM ADDEY
Cover photo by CHUCK STEWART
Cover design by FRANK GAUNA
Reissue design by FRANKO CALIGIURI/ INKWELL, INC.
THREE BLIND MICE arranged by Curtis Fuller
BLUE MOON arranged by Wayne Shorter
THAT OLD FEELING & WHEN LIGHTS ARE LOW arranged by Cedar Walton
All others arranged by their composers

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ART BLAKEY
3 BLIND MICE
JAZZ MESSENGERS

Volume 2

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

CDP 7 84452 2

ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 2

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums;

1. **IT'S ONLY A PAPER MOON**
(B. Rose-E.Y. Harburg-H. Arlen) 13:24
2. **MOSAIC**
(Cedar Walton) 12:27
3. **PING PONG**
(Wayne Shorter) 12:20
4. **THE PROMISED LAND***
(Cedar Walton) 13:11
5. **ARABIA***
(Curtis Fuller) 11:25

* **Additional tracks for this issue**

Recorded live at the Renaissance Club,
Hollywood in March 1962.
Original session produced by ALAN DOUGLAS
Engineer: WALLY HEIDER
* Recorded live at Village Gate,
New York, in August 1961.
Original session produced by ALFRED LION
Engineer: RUDY VAN GELDER
Produced for release by MICHAEL CUSCUNA
#1-3 Remixed from original 3 track tapes
to digital by MALCOLM ADDEY
Cover photo by CHUCK STEWART
Cover design by FRANK GAUNA
Reissue design by FRANKO CALIGIURI/INKWELL, INC.
IT'S ONLY A PAPER MOON arranged by Lee Morgan
All others arranged by their composers

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ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 2

BLUE NOTE

CDP 7 84452 2

1. IT'S ONLY A PAPER MOON
2. MOSAIC
3. PING PONG
4. THE PROMISED LAND*
5. ARABIA*

PRODUCED BY ALAN DOUGLAS
*PRODUCED BY ALFRED LION
PRODUCED FOR REISSUE BY MICHAEL [illegible]

COMPACT
DIGITAL AUDIO

ART BLAKEY & THE JAZZ MESSENGERS

THREE BLIND MICE VOL. 2

CDP 7 84452 2

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano;
JYMIE MERRITT, bass; ART BLAKEY, drums;

1. **IT'S ONLY A PAPER MOON**
   (B. Rose-E.Y. Harburg-H. Arlen) 13:24
2. **MOSAIC**
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Cover photo by CHUCK STEWART
Cover design by FRANK GAUNA
Reissue design by FRANKO CALIGIURI/INKWELL, INC.
IT'S ONLY A PAPER MOON arranged by Lee Morgan
All others arranged by their composers

COMPACT disc DIGITAL AUDIO

*** Additional tracks for this issue**

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CDP 7 84452 2 ART BLAKEY & THE JAZZ MESSENGERS THREE BLIND MICE VOL. 2 BLUE NOTE®

THE WAITING GAME
tina brooks
johnny coles
STEREO
THE FINEST IN JAZZ SINCE 1939
kenny drew
wilbur ware
BLUE NOTE
84536
philly joe jones

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TINA BROOKS

THE WAITING GAME

1. TALKIN' ABOUT
2. ONE FOR MYRTLE
3. DHYANA
4. DAVID THE KING
5. STRANGER IN PARADISE
6. THE WAITING GAME

Original sessions produced by Alfred Lion
Produced for release by Michael Cuscuna

COMPACT disc DIGITAL AUDIO

SBM Super Bit Mapping

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BLUE NOTE®

connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 40536

THE WAITING GAME

TINA BROOKS

JOHNNY COLES, trumpet; TINA BROOKS, tenor saxophone;
KENNY DREW, piano; WILBUR WARE, bass; PHILLY JOE JONES, drums.

1. **TALKIN' ABOUT** (7:41)
(Tina Brooks)

2. **ONE FOR MYRTLE** (4:39)
(Tina Brooks)

3. **DHYANA** (6:53)
(Tina Brooks)

4. **DAVID THE KING** (6:40)
(Tina Brooks)

5. **STRANGER IN PARADISE** (7:32)
(Wright-Forrest-Borodin)

6. **THE WAITING GAME** (6:12)
(Tina Brooks)

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on March 2, 1961
Recording engineer: RUDY VAN GELDER
Cover and liner photographs: FRANCIS WOLFF © Mosaic Images
Cover Design by KAORU TAKU/Toshiba EMI Ltd
Mastered in 24 bit by RON McMASTER

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"PURE" ALL SINCE 1939
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TINA BROOKS-THE WAITING GAME
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STEREO
THE FINEST IN JAZZ SINCE 1939
24558
BLUE NOTE
GRANT GREEN
BILLY GARDNER
DONALD BAILEY
HUGH WALKER
CLARENCE JOHNSTON
THE COMPLETE BLUE NOTE SESSIONS
GEORGE BRAITH

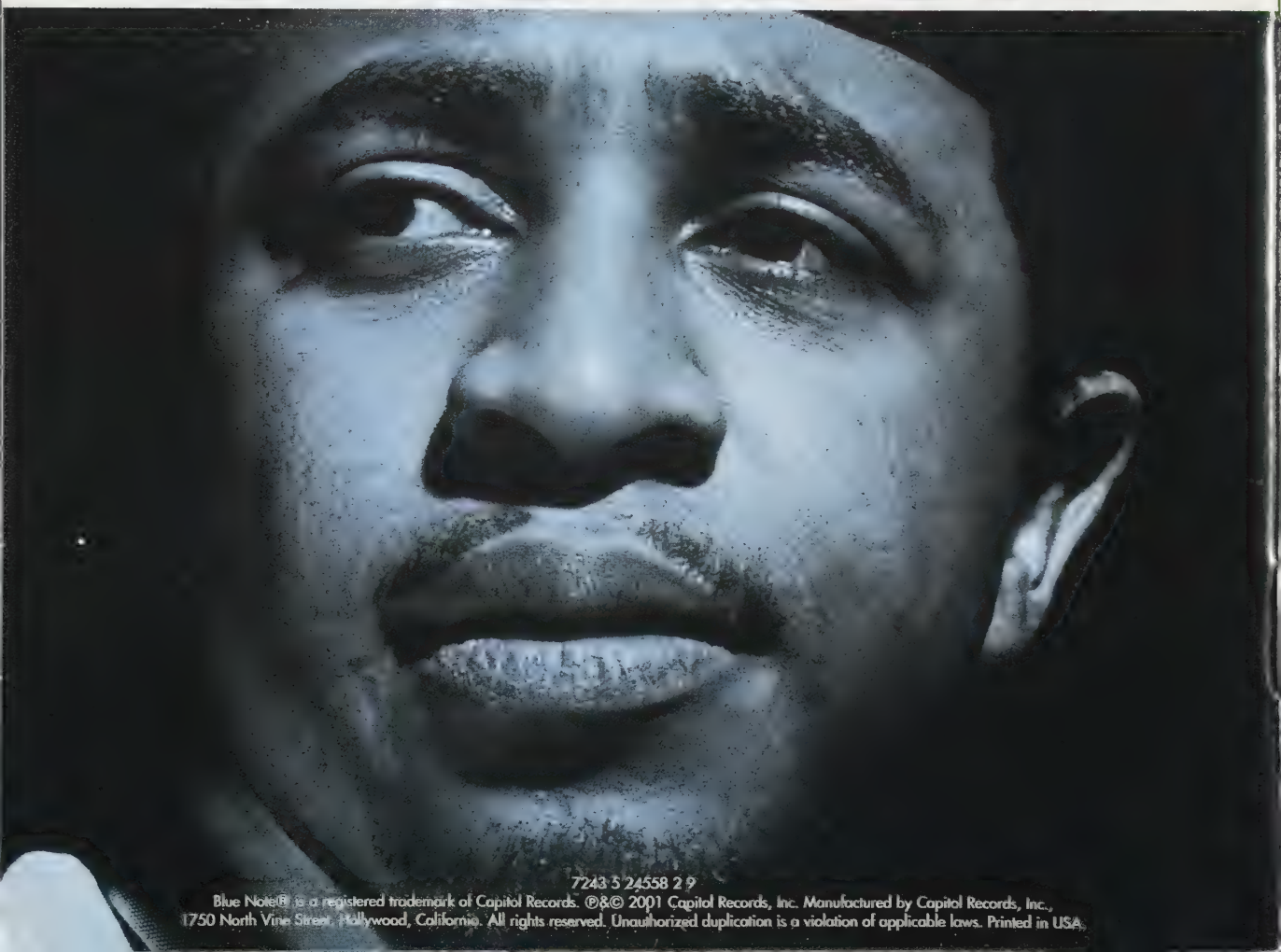
STEREO
THE FINEST IN JAZZ SINCE 1939

4171 BLUE NOTE

GEORGE BRAITH

Grant Green Billy Gardner Clarence Johnston

'extension'



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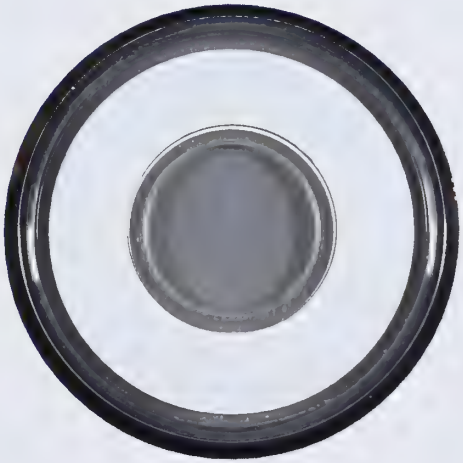
BLUE NOTE®

GEORGE BRAITH

THE COMPLETE BLUE NOTE SESSIONS



Disc One

1. MARY ANN
2. HOME STREET
3. POINCIANA
4. MARY HAD A LITTLE LAMB
5. BRAITH-A-WAY
6. THE MAN I LOVE
7. OUTSIDE AROUND THE CORNER
8. SOUL STREAM

Original sessions produced by Alfred Lion
Produced for release by Michael Cuscuna

COMPACT disc DIGITAL AUDIO

SBM

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GEORGE BRAITH

THE COMPLETE BLUE NOTE SESSIONS

BLUE NOTE®

Disc Two

1. BOOP BOP BING BASH
2. BILLY TOLD
3. JO ANNE
4. NUT CITY
5. ETHLYN'S LOVE
6. OUT HERE
7. EXTENSION
8. SWEETVILLE
9. EV'RY TIME WE SAY GOODBYE

Original sessions produced by Alfred Lion
Produced for release by Michael Cuscuna

SBM

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2-cd set connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 24558

THE COMPLETE BLUE NOTE SESSIONS

GEORGE BRAITH

GEORGE BRAITH, soprano sax, stritch, alto sax, tenor sax; GRANT GREEN, guitar; BILLY GARDNER, organ; DONALD BAILEY*, HUGH WALKER**, CLARENCE JOHNSTON***, drums.

Disc One:

1. MARY ANN* (7:28)
   (trad. arr. by George Braith)
2. HOME STREET* (6:55)
3. POINCIANA* (6:15)
   (N. Simon-B. Bernier)
4. MARY HAD A LITTLE LAMB* (6:54)
   (trad. arr. by George Braith)
5. BRAITH-A-WAY* (13:26)
6. THE MAN I LOVE** (5:23)
   (G. Gershwin-I. Gershwin)
7. OUTSIDE AROUND THE CORNER** (7:51)
8. SOUL STREAM** (3:11)

Disc Two:

1. BOOP BOP BING BASH** (6:22)
   (Billy Gardner)
2. BILLY TOLD** (7:49)
   (trad. arr. by George Braith)
3. JO ANNE** (5:19)
4. NUT CITY*** (5:56)
5. ETHLYN'S LOVE*** (7:19)
6. OUT HERE*** (6:55)
7. EXTENSION*** (6:37)
8. SWEETVILLE*** (6:00)
9. EV'RY TIME WE SAY GOODBYE*** (4:28)
   (Cole Porter)

All compositions by George Braith, unless otherwise noted.

Produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Originally recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on September 4, 1963 (*), December 16, 1963 (**) and March 27, 1964 (***).
Mastered using 24-bit Super Bit Mapping by RON McMASTER
Cover and tray card photographs by FRANCIS WOLFF © Mosaic Images
Original Blue Note covers designed by REID MILES
Original Blue Note cover photography: REID MILES (*Soul Stream*) and FRANCIS WOLFF (all others)
Cover design by PATRICK ROQUES
Originally issued as (*) *Two Souls In One* (BST 84148), (**) *Soul Stream* (BST 84161) and (***) *Extension* (BST 84171).

BLUE NOTE RECORDS, 304 Park Avenue South, 3rd Floor, New York, NY 10010

BLUE NOTE

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COMPACT disc DIGITAL AUDIO

7243 5 24558 2 9 GEORGE BRAITH-THE COMPLETE BLUE NOTE SESSIONS BLUE NOTE RECORDS

7243 5 24558 2 9 GEORGE BRAITH-THE COMPLETE BLUE NOTE SESSIONS BLUE NOTE RECORDS

mosaic
ART BLAKEY
& THE JAZZ MESSENGERS
FREDDIE HUBBARD
CURTIS FULLER
WAYNE SHORTER
CEDAR WALTON
JYMIE MERRITT
STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
COMPACT
disc
DIGITAL AUDIO

CDP 7 46523 2
DIDX 1134

MOSAIC

ART BLAKEY
AND
THE JAZZ MESSENGERS

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone;
WAYNE SHORTER, tenor sax; CEDAR WALTON, piano; JYMIE MERRITT, bass;
ART BLAKEY, drums.

1 **MOSAIC**
(Cedar Walton) 8:09

2 **DOWN UNDER**
(Freddie Hubbard) 5:06

3 **CHILDREN OF THE NIGHT**
(Wayne Shorter) 8:48

4 **ARABIA**
(Curtis Fuller) 9:06

5 **CRISIS**
(Freddie Hubbard) 8:30

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

Printed in U.S.A.

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ART BLAKEY AND
THE JAZZ MESSENGERS
MOSAIC
1 Mosaic
2 Down Under
3 Children Of The Night
4 Arabia
5 Crisis
CDP 7 46523 2
DIDX 1134
MADE IN
U.S.A.
Produced by Alfred Lion
COMPACT
disc
DIGITAL AUDIO
BLUE NOTE
NOTE

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 46523 2
DIDX 1134

0 7777-46523-2 2

MOSAIC

ART BLAKEY
AND
THE JAZZ MESSENGERS

FREDDIE HUBBARD, trumpet; CURTIS FULLER, trombone; WAYNE SHORTER, tenor sax; CEDAR WALTON, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

1 **MOSAIC**
(Cedar Walton) 8:09

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(Freddie Hubbard) 5:06

3 **CHILDREN OF THE NIGHT**
(Wayne Shorter) 8:48

4 **ARABIA**
(Curtis Fuller) 9:06

5 **CRISIS**
(Freddie Hubbard) 8:30

Produced by ALFRED LION
Cover Photo by FRANCIS WOLFF
Recording by RUDY VAN GELDER
Recorded on October 2, 1961
Digital Transfer by RON McMASTER

COMPACT disc DIGITAL AUDIO

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

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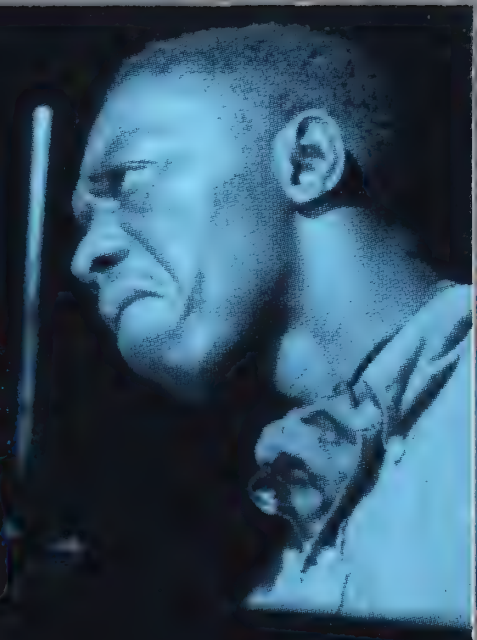
BLUE NOTE® MOSAIC ART BLAKEY & THE JAZZ MESSENGERS CDP 7 46523 2
CDP 7 46523 2 ART BLAKEY & THE JAZZ MESSENGERS MOSAIC BLUE NOTE®



DRUMS AROUND THE CORNER

ART BLAKEY

LEE MORGAN/BOBBY TIMMONS
JYMIE MERRITT/PAUL CHAMBERS
PHILLY JOE JONES/ROY HAYNES
RAY BARRETTO

STEREO
THE FINEST IN JAZZ SINCE 1939

21455 BLUE NOTE

STEREO

Blue Note 21455

DRUMS AROUND THE CORNER

ART BLAKEY

LEE MORGAN, trumpet; BOBBY TIMMONS, piano; JYMIE MERRITT, bass;
ART BLAKEY, PHILLY JOE JONES, drums, tympani;
ROY HAYNES, drums; RAY BARRETTO, congas.

* PAUL CHAMBERS, bass; ART BLAKEY, drums.

1. **MOOSE THE MOOCHE (15:16)**
   (Charlie Parker)
2. **BLAKEY'S BLUES (11:04)**
   (Art Blakey)
3. **LEE'S TUNE (8:22)**
   (Lee Morgan)
4. **LET'S TAKE 16 BARS (6:09)**
   (Art Blakey)
5. **DRUMS IN THE RAIN (11:09)**
   (Art Blakey)
6. **LOVER (7:19)**
   (R. Rodgers-L. Hart)
7. **I'VE GOT MY LOVE TO KEEP ME WARM* (7:07)**
   (Irving Berlin)
8. **WHAT IS THIS THING CALLED LOVE* (5:42)**
   (Cole Porter)

Original sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at Manhattan Towers, New York City on November 2, 1958 (#1-6) and the Van Gelder Studio,
Hackensack, New Jersey on March 29, 1959 (#7 & 8)
Transferred using 24-bit resolution and mastered by RON McMASTER
Cover and liner photographs by FRANCIS WOLFF © Mosaic Images

#7 previously issued on *Blue Berlin* (CD 99095-2). All other selections previously unissued.

For a complete catalog write to **BLUE NOTE RECORDS**, 304 Park Avenue South, 3rd Floor, New York, NY 10010
www.bluenote.com

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BLUE NOTE ®
ART BLAKEY-DRUMS AROUND THE CORNER
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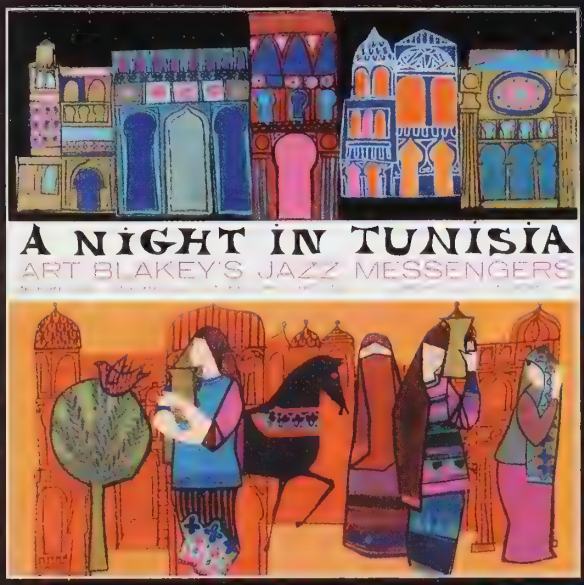
ART BLAKEY'S JAZZ MESSENGERS



ART BLAKEY'S JAZZ MESSENGERS
Art Blakey, drums
Bill Hardman, trumpet
John Griffin, tenor
Bill Dockery, pia
Jimmy de Brest, bass
selections from
LERNER and LOEWE'S...
MY FAIR LADY
BRIGADOON
PAINT YOUR WAGON

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DRC2-2895

Disc 2
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COL-CD-2811
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ART BLAKEY'S JAZZ MESSENGERS

A NIGHT IN TUNISIA

1. A NIGHT IN TUNISIA *(Dizzy Gillespie/Frank Paparelli)* 12:50
2. OFF THE WALL *(Johnny Griffin)* 7:12
3. THEORY OF ART *(Bill Hardman)* 9:45
4. COULDN'T IT BE YOU? *(Art Blakey/Jackie McLean)* 8:05
5. EVANS *(Sonny Rollins)* 5:45

Originally Released in 1958 as VIK-LX 1115

PLAY LERNER AND LOEWE

6. I COULD HAVE DANCED ALL NIGHT (from the musical production "My Fair Lady") *(Alan Jay Lerner/Frederick Loewe)* 4:16
7. ON THE STREET WHERE YOU LIVE (from the musical production "My Fair Lady") *(Alan Jay Lerner/Frederick Loewe)* 9:02
8. THERE BUT FOR YOU GO I (from the musical production "Brigadoon") *(Alan Jay Lerner/Frederick Loewe)* 4:34
9. THEY CALL THE WIND MARIA (from the musical production "Paint Your Wagon") *(Alan Jay Lerner/Frederick Loewe)* 4:56
10. I TALK TO THE TREES (from the musical production "Paint Your Wagon") *(Alan J. Lerner/Frederick Loewe)* 8:58
11. ALMOST LIKE BEING IN LOVE (from the musical production "Brigadoon") *(Alan Jay Lerner/Frederick Loewe)* 4:50

Originally Released in 1957 as VIK-LX 1103
All Songs Produced by Rob Rolontz
Total Time of Discs 1 and 2 80:13

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ART BLAKEY'S JAZZ MESSENGERS A NIGHT IN TUNISIA / PLAY LERNER AND LOEWE
COL-CD-2811
DRC1-2895

1. THE SECOND #2 6:33
(Booker Ervin) Booker Ervin Publ.-BMI
2. GROOVIN' HIGH 9:50
(Dizzy Gillespie) MCA Music Publ.-ASCAP
3. BASS-IX 11:41
(Ervin) Booker Ervin-BMI
4. STELLA BY STARLIGHT 2:50
(Young-Washington) Famous Music-ASCAP

BOOKER ERVIN—tenor saxophone
CARMELL JONES—trumpet (#2)
JAKI BYARD—piano (#1, 3, 4)
GILDO MAHONES—piano (#2)
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded at Englewood Cliffs, NJ;
June 30, 1964.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Joe Tarantino
(Fantasy Studios, Berkeley)

Cover design & photo—Don Schlitten

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OJCCD-919-2
(P-7417)

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GROOVIN' HIGH
BOOKER ERVIN
PRESTIGE OJCCD-919-2 (P-7417)

1. THE SECOND #2 6:33
2. GROOVIN' HIGH 9:50
3. BASS-IX 11:41
4. STELLA BY STARLIGHT 2:50

BOOKER ERVIN—tenor saxophone
CARMELL JONES—trumpet (#2)
JAKI BYARD—piano (#1, 3, 4)
GILDO MAHONES—piano (#2)
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded at Englewood Cliffs, NJ; June 30, 1964.
Recording engineer—Rudy Van Gelder
Remastering, 1996—Joe Tarantino
(Fantasy Studios, Berkeley)

Tenor saxophonist Booker Ervin's reputation was solidified in the mid-Sixties with the series of "book" albums he released on Prestige—*The Freedom Book*, *The Song Book*, *The Blues Book*, and *The Space Book*. The tracks on the present collection are necessary to appreciate the *Blues* and *Space* volumes unabridged, as it were. Products of the same sessions, they contain all of the breaking-point intensity of Ervin's best work and are by no means leftovers. Of particular interest is "The Second #2," one of the saxophonist's most famous themes and the ultimate expression of the incredible, studio-only quartet of Ervin, Jaki Byard, Richard Davis, and Alan Dawson. There is also a blues that places Ervin in the Texas tenor pantheon, and classic bebop on the title track from a quintet with Carmell Jones and Gildo Mahones.

TOTAL TIME 32:00

ORIGINAL Jazz CLASSICS
AAD
STEREO
COMPACT disc DIGITAL AUDIO
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PRESTIGE OJCCD-919-2 (P-7417)
BOOKER ERVIN
GROOVIN' HIGH

1. NUMBER TWO 8:13
(Booker Ervin) Booker Ervin Publ.-BMI

2. I CAN'T GET STARTED 9:34
(Duke-Gershwin) Chappell & Co.-ASCAP

3. MOJO 10:26
(Ervin) Booker Ervin-BMI

4. THERE IS NO GREATER LOVE 7:09
(Jones-Symes) Music Sales-ASCAP

BOOKER ERVIN—tenor saxophone
JAKI BYARD—piano
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded in Englewood Cliffs, NJ; October 2, 1964.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Original album design—Don Schlitten
Cover photo—Ewing Galloway

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OJCCD-896-2
(P-7386)

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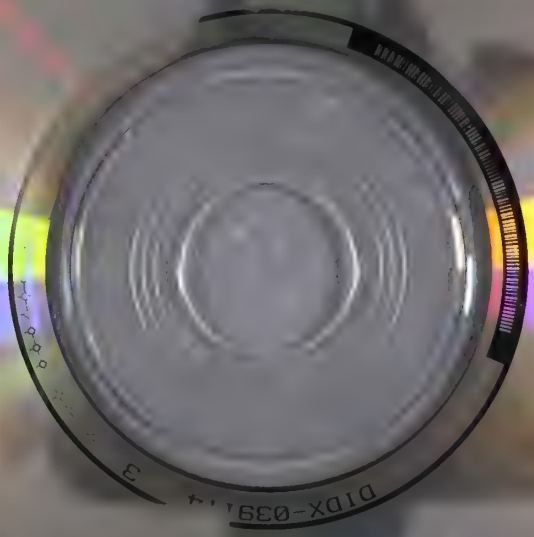
BOOKER ERVIN
THE SPACE BOOK

1. NUMBER TWO 8:13
2. I CAN'T GET STARTED 9:34



3. MOJO 10:26
4. THERE IS NO GREATER LOVE 7:09

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ORIGINAL JAZZ CLASSICS®

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COMPACT disc DIGITAL AUDIO

OJCCD-896-2
(P-7386)

AAD

BOOKER ERVIN — THE SPACE BOOK

PRESTIGE OJCCD-896-2 (P-7386)

1. NUMBER TWO 8:13
2. I CAN'T GET STARTED 9:34
3. MOJO 10:26
4. THERE IS NO GREATER LOVE 7:09

BOOKER ERVIN—tenor saxophone
JAKI BYARD—piano
RICHARD DAVIS—bass
ALAN DAWSON—drums

Produced by DON SCHLITTEN

Recorded in Englewood Cliffs, NJ; October 2, 1964.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

Booker Ervin, Jaki Byard, Richard Davis, and Alan Dawson formed one of the immortal tenor-and-rhythm units of the Sixties, a group worthy of comparison to the quartets of John Coltrane and Thelonious Monk. Yet the Ervin foursome only existed in Rudy Van Gelder's recording studio, where it created two LP masterpieces for Prestige. The first, *The Freedom Book* (OJCCD-845-2), was acclaimed as an instant classic upon its release; and the present album, recorded ten months later, is arguably even more dynamic. Like Eric Dolphy (who also enjoyed making music with Byard and Davis), Ervin did not abandon chord changes but rather superimposed alternative harmonic patterns that stamped his music with an exploratory edge while keeping it tethered to more traditional forms. The impact of Ervin's conception when supported by this incredible trio comes across on both his hard-slamming originals (including his best-known tune "Mojo") and his passionate reading of standards.

TOTAL TIME 35:38

ORIGINAL Jazz CLASSICS

AAD STEREO COMPACT disc DIGITAL AUDIO

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PRESTIGE OJCCD-896-2 (P-7386)

BOOKER ERVIN — THE SPACE BOOK

VON FREEMAN

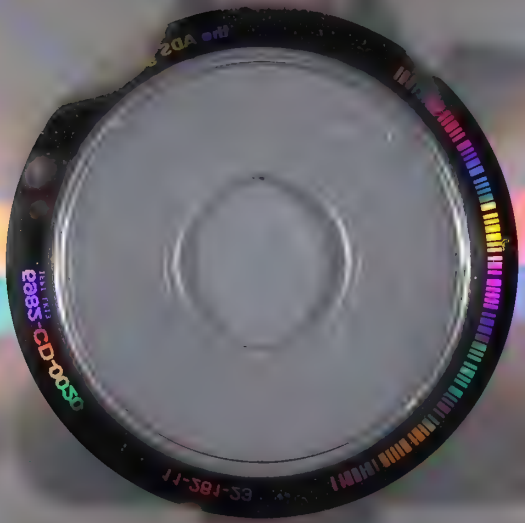
HAVE NO FEAR

Von Freeman—tenor saxophone
John Young—piano
David Shipp—bass
Wilbur Campbell—drums

1.	Mr. Lucky Mancini	11:50
2.	Swinging the Blues Basie / Durhamt	9:54
3.	Polka Dots and Moonbeams Burke / Van Heusen	11:34
4.	Have No Fear, Soul Is Here Freeman	12:50
5.	Boomerang (bonus track) Freeman	5:59

Von Freeman

Have No Fear



1. Mr. Lucky
2. Swinging the Blues
3. Polka Dots and Moonbeams
4. Have No Fear, Soul Is Here
5. Boomerang

ncd–6

COMPACT disc DIGITAL AUDIO

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nessa

nessa ncd–6

HAVE NO FEAR

1.	Mr. Lucky Mancini	11:50
2.	Swinging the Blues Basie / Durham	9:54
3.	Polka Dots and Moonbeams Burke / Van Heusen	11:34
4.	Have No Fear, Soul Is Here Freeman	12:50
5.	Boomerang (bonus track) Freeman	5:59

Von Freeman—tenor saxophone
John Young—piano
David Shipp—bass
Wilbur Campbell—drums

Recorded June 11, 1975
Sound Studios, Chicago
Recording engineer: Stu Black
Transfer & mixing engineer: Steve Wagner
Photography: Anne Benolken, Terry Martin & Herb Nolan
Original design: Pamela Rice, TanenbaumDesign
Art direction & design: Carla Nessa
Produced by Chuck Nessa
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VON FREEMAN

Have No Fear

nessa ncd-6

VON FREEMAN

Have No Fear

nessa ncd-6

PRCD-30160 (P-7295)

1 **A LUNAR TUNE** 7:43

2 **CRY ME NOT**
(Randy Weston) Mayflower Music-ASCAP 4:49

3 **GRANT'S STAND** 7:56

4 **A DAY TO MOURN** 9:28

5 **AL'S IN** 9:47

*6 **STELLA BY STARLIGHT**
(Young-Washington) Famous Music-ASCAP 2:50
* bonus track

All selections composed by Booker Ervin (Booker Ervin Publ.-BMI), except as indicated.

BOOKER ERVIN tenor saxophone
JAKI BYARD piano
RICHARD DAVIS bass
ALAN DAWSON drums

Recorded by RUDY VAN GELDER at Van Gelder Studio, Englewood Cliffs, NJ; December 3, 1963.

Supervision by DON SCHLITTEN

Cover design/photo—DON SCHLITTEN

Remastering, 2007—RUDY VAN GELDER (Van Gelder Studio)

Reissue produced by Nick Phillips and Bob Porter
Reissue production assistance—Chris Clough, Stuart Kremsky
Editorial—Rikka Arnold
Additional assistance—Larissa Collins, Zev Feldman

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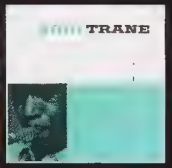

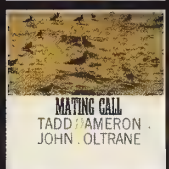

RVG
REMASTERS

Prestige

THE FREEDOM BOOK

BOOKER ERVIN

BOOKER ERVIN tenor saxophone **JAKI BYARD** piano
RICHARD DAVIS bass **ALAN DAWSON** drums

1 A LUNAR TUNE 7:43
2 CRY ME NOT 4:49
3 GRANT'S STAND 7:56
4 A DAY TO MOURN 9:28
5 AL'S IN 9:47
* 6 STELLA BY STARLIGHT 2:50
* bonus track

I remember the sessions well, I remember how the musicians wanted to sound, and I remember their reactions to the playbacks. Today, I feel strongly that I am their messenger. —RUDY VAN GELDER

Recorded by RUDY VAN GELDER at Van Gelder Studio, Englewood Cliffs, NJ; December 3, 1963.
Supervision by DON SCHLITTEN Remastering, 2007—RUDY VAN GELDER (Van Gelder Studio)
All transfers were made from the analog master tapes to digital at 24-bit resolution.
Notes by NEIL TESSER

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COMPACT disc DIGITAL AUDIO

PRESTIGE PRCD-30160
BOOKER ERVIN THE FREEDOM BOOK

SIR ROLAND HANNA

DUKE ELLINGTON PIANO SOLOS

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BENNY GOODMAN: The Yale University Recordings, Volume 3.....5007-2-C

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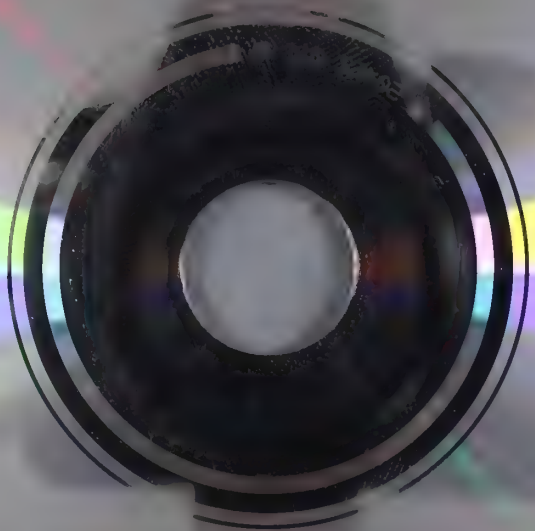
SIR ROLAND HANNA
DUKE ELLINGTON PIANO SOLOS



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COMPACT disc DIGITAL AUDIO

PRODUCED BY
JOHN SNYDER

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1 In My Solitude; 2 Something to Live For; 3 In a Sentimental Mood;
4 Portrait of Bert Williams; 5 Warm Valley; 6 Isfahan;
7 Single Petal of a Rose; 8 I Got It Bad and That Ain't Good;
9 Reflections in D; 10 Come Sunday; 11 Caravan

TT=46:31

5045-2-C
DDD

SIR ROLAND HANNA
DUKE ELLINGTON PIANO SOLOS

1. **In My Solitude** (5:07)
(Duke Ellington)
2. **Something to Live For** (4:45)
(Duke Ellington/Billy Strayhorn)
3. **In a Sentimental Mood** (3:38)
(Duke Ellington)
4. **Portrait of Bert Williams** (2:44)
(Duke Ellington)
5. **Warm Valley** (5:14)
(Duke Ellington)
6. **Isfahan** (1:57)
(Billy Strayhorn)
7. **Single Petal of a Rose** (4:37)
(Duke Ellington)
8. **I Got It Bad and That Ain't Good** (7:00)
(Duke Ellington and others)
9. **Reflections in D** (4:03)
(Duke Ellington)
10. **Come Sunday** (2:25)
(Duke Ellington)
11. **Caravan** (4:10)
(Duke Ellington/Irving Mills/Juan Tizol)

TT=46:31

PRODUCED BY JOHN SNYDER

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SIR ROLAND HANNA: DUKE ELLINGTON PIANO SOLOS 5045-2-C

SIR ROLAND HANNA: DUKE ELLINGTON PIANO SOLOS 5045-2-C

EDDIE HARRIS

STEREO

(Continued from front panel)

Perhaps you have noted that I have not discussed the music found within this album. This has been omitted because I think you, the listener, can enjoy the music herein without the technical definitions and descriptions that are often found on record albums these days. I feel too much attention is devoted to the technical aspect of music today, and not enough attention paid to what pleases the ear.

With that, I invite you to settle back, relax, and completely enjoy the music of Eddie Harris.

GENE ELZY
Station Manager &
Program Director
(From the original liner notes)

Eddie Harris plays tenor sax with a Maestro amplifier, made by CMI (Chicago Musical Instrument Co.), Chicago, ILL. Eddie Harris also uses the "Echoplex," manufactured by Market Electronics of Cleveland. This electronic unit employs multiple tape loops which play back the recorded sound at constant intervals. It is therefore possible to play new melodies over the basic motif recorded previously. While these two lines are played back, a third melodic line can be added and a "sax choir" effect is achieved.

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COL-CD-6359

EDDIE HARRIS
SILVER CYCLES

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EDDIE HARRIS SILVER CYCLES

EDDIE HARRIS
SILVER CYCLES

1. FREE AT LAST *3:17*
2. 1974 BLUES *4:26*
3. SMOKE SIGNALS *3:00*
4. COLTRANE'S VIEW *4:10*
5. I'M GONNA LEAVE YOU BY YOURSELF *3:00*
6. SILVER CYCLES *5:50*
7. LITTLE BIT *5:28*
8. ELECTRIC BALLAD *2:54*
9. INFRAPOLATIONS *6:37*

Originally Released As
Atlantic 1517 in 1969
Cover Photo: Pat McCallum
Cover Design: Stainislaw Zagorski
Recording engineers: Phil Lehle & Adrian Barber
PRODUCED BY: JOEL DORN & ARIF MARDIN

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On *Coltrane's View* and *Infrapolations*, the personnel is: Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass, and Richard Smith, drums.

On *Free At Last*, they are joined by Seldon Powell, woodwinds; Bennie Powell, trombone; Bernie Glow, Joe Newman, and Ernie Royal, trumpets; Bruno Carr, drums, and Marcelino Valdez, conga drum and bongos.

On *1974 Blues*, they are joined by Seldon Powell, baritone sax; Bennie Powell, bass trombone, and Mal Lastie, Joe Newman, and Snooky Young, trumpets. On *Electric Ballad*, the personnel is: Eddie Harris, electric saxophone.

On *I'm Gonna Leave You By Yourself* and*Little Bit*, the personnel is: Eddie Harris, electric saxophone; Philip Bodner & Seldon Powell, woodwinds; Haywood Henry, baritone sax; Ernie Royal & Snooky Young, trumpets; Joe Zawinul, piano; Richard Davis, bass; Monk Montgomery, electric bass, and Bruno Carr or Billy Hart, drums. On *I'm Gonna Leave You By Yourself*, the background vocals are by Valerie Simpson, Eileen Gilbert, Melba Moore, and Martha Stewart, and the string section is under the direction of Gene Orloff.

On *Smoke Signals*, the personnel is: Eddie Harris, electric saxophone & electric piano; Richard Davis, bass, and Billy Hart, drums, with background vocals by Valerie Simpson, Eileen Gilbert, Melba Moore, and Martha Stewart. The string section is under the direction of Gene Orloff.

On *Silver Cycles*, the personnel is: Eddie Harris, electric saxophone; Melvin Jackson, bass; Bruno Carr, drums or Latin percussion, and Marcelino Valdez, Latin percussion.

All selections are arranged by Eddie Harris, except for *I'm Gonna Leave You By Yourself* and *Little Bit*, arranged by Arif Mardin. On *1974 Blues*, the horns are arranged by William Fischer. On *Free At Last*, the horns are arranged by Arif Mardin.

All selections are composed by Eddie Harris, except for *Silver Cycles*, which was written by Eddie Harris and Melvin Jackson, and *Coltrane's View*, which was written by Jodie Christian.

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EDDIE HARRIS SILVER CYCLES COL-CD-6359

EDDIE HARRIS

2 CD Set
2 ORIGINAL LPs

EXCURSIONS

Collectables Jazz Classics

Collectables

COL-6409

Disc 1

EDDIE HARRIS

EXCURSIONS

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Disc 2

EDDIE HARRIS

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EDDIE HARRIS

COL-6409

EDDIE HARRIS EXCURSIONS

Disc 1

1. **Drunk Man** *(Eddie Harris)* 3:18
Eddie Harris, electric saxophone & Drunk Man vocal (singing through his horn); Ronald Muldrow, electric guitar; Larry Nash, electric piano; Rufus Reid, bass; Billy James, drums; Ndugu (Leon Chancler), percussion; Frank Gordon, trumpet; Billy Howell, trombone.

2. **Renovated Rhythm** *(Eddie Harris)* 4:52
Eddie Harris, electric saxophone; Ronald Muldrow, electric guitar; Larry Nash, electric piano; Rufus Reid, bass; Ndugu (Leon Chancler), drums.

3. **Inapplicable Concord** *(Eddie Harris)* 4:09
Eddie Harris, electric saxophone; Ronald Muldrow, electric guitar; Larry Nash, electric piano; Rufus Reid, bass; Ndugu (Leon Chancler), drums; Frank Gordon, trumpet; Billy Howell, trombone.

4. **Listen Here Goes Funky** *(Eddie Harris)* 8:20
Eddie Harris, electric saxophone; Ronald Muldrow, electric guitar; Richard Abrams, electric piano; Rufus Reid, bass; Billy James, drums; Marshall Thompson & Andre Fischer, percussion; Mary Ann Stewart, Vivian Harrell & Marilyn Haywood, background vocals.

5. **Turbulence** *(Eddie Harris, Richard Abrams, Rufus Reid, Ronald Muldrow & Billy James)* 16:34
Eddie Harris, electric saxophone & reed trumpet; Ronald Muldrow, guitorgan; Richard Abrams, electric piano; Rufus Reid, bass; Billy James, drums.

6. **Of Age** *(Jodie Christian)* 3:05
Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

Total Time: 40:26

Disc 2

1. **Fragmentary Apparitions** *(Eddie Harris)* 10:46
Eddie Harris, electric saxophone; Larry Nash, electric piano; Rufus Reid, bass; Ndugu (Leon Chancler) drums; Frank Gordon, trumpet; Billy Howell, trombone.

2. **Hey Wado** *(Eddie Harris)* 5:52
Eddie Harris, tenor saxophone; Cedar Walton, piano; Ron Carter, bass; Billy Higgins, drums; Ray Codrington, trumpet.

3. **Aleph The Fool** *(Richard Abrams)* 4:31
Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

4. **Recess** *(Eddie Harris)* 5:40
Eddie Harris, tenor saxophone; Cedar Walton, piano; Ron Carter, bass; Billy Higgins, drums; Ray Codrington, trumpet.

5. **I'm Lonely** *(Marvin Lagunoff)* 4:01
Eddie Harris, saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

6. **Oleo** *(Sonny Rollins)* 10:35
Eddie Harris, electric saxophone; Jodie Christian, piano; Melvin Jackson, bass; Richard Smith, drums.

Total Time: 41:32

Eddie Harris plays the trombone mouthpiece on the tenor saxophone.

Drunk Man, Renovated Rhythm, Inapplicable Concord, Listen Here Goes Funky, Turbulence & Fragmentary Apparitions
Produced by Eddie Harris & Marvin Lagunoff

All Other Selections Produced By Arif Mardin

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Collectables

COL-6409

COL-6409
EDDIE HARRIS Excursions
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COL-6409

CDP 7243 8 52435 2 3

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blue note records

SBM™ Super Bit Mapping

LIMITED EDITION

donald byrd byrd in flight

BONUS TRACKS

ornette coleman:
the empty foxhole [28982]

andrew hill:
judgment [28981]

bobby hutcherson:
components [29027]

freddie redd:
the connection [89392]

wayne shorter:
the all seeing eye [29100] *

baby face willette:
stop and listen [28998]

tina brooks:
true blue [28975] *

don cherry:
symphony for improvisers [28976] *

kenny dorham:
whistle stop [28978]

johnny griffin:
the congregation [89383]

clifford jordan & john gilmore:
blowing in from chicago [28977]

j. r. monterose:
j. r. monterose [29102]

jackie mclean:
destination out [32087]

grant green:
green street [32088]

lee morgan:
leeway [32089]

ike quebec:
heavy soul [32090]

pete la roca:
basra [32091] *

grachan moncur III:
some other stuff [32092]

dizzy reece:
blues in trinity [32093]

freddie hubbard:
ready for freddie [32094] *

lou donaldson:
sunny side up [32095]

wayne shorter:
schizophrenia [32096]

andrew hill:
smokestack [32097]

walter davis jr.:
davis cup [32098]

lee morgan:
the procrastinator [33579]

grant green:
solid [33580]

wayne shorter
etcetera [33581]

hank mobley:
a slice of the top [33582]

bobby hutcherson:
patterns [33583]

johnny coles:
little johnny c [32129]

grant green:
sunday mornin' [52434]

donald byrd:
byrd in flight [52435]

jack wilson:
something personal [52436]

paul chambers:
paul chambers quintet [52441]

ike quebec:
soul samba [52443]

harold vick:
steppin' out [52433]

john jenkins:
john jenkins with kenny burrell [52437]

louis smith:
here comes louis smith [52438]

jutta hipp:
jutta hipp with zoot sims [52439]

sonny red:
out of the blue [52440]

dodo greene:
my hour of need [52442]

* out of print

BOOKER ERVIN
TEXBOOK TENOR
WOODY SHAW
KENNY BARRON
JAN ARNET
BILLY HIGGINS
STEREO
THE FINEST IN JAZZ SINCE 1939
11439
BLUE NOTE

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BOOKER ERVIN

TEX BOOK TENOR

1. GICHI
2. DEN TEX
3. IN A CAPRICORNIAN WAY
4. LYNN'S TUNE
5. 204

Produced by FRANCIS WOLFF
Reissue produced by MICHAEL CUSCUNA
Mastered in 24-bit by RON McMASTER

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connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 11439

TEX BOOK TENOR

BOOKER ERVIN

WOODY SHAW, trumpet; BOOKER ERVIN, tenor saxophone;
KENNY BARRON, piano; JAN ARNET, bass; BILLY HIGGINS, drums

1. GICHI 7:24
2. DEN TEX 7:36
3. IN A CAPRICORNIAN WAY 5:50
4. LYNN'S TUNE 6:13
5. 204 10:21

Produced by FRANCIS WOLFF
Reissue produced by MICHAEL CUSCUNA
Recorded on June 24, 1968 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Recording engineer: RUDY VAN GELDER
Mastered in 24-bit by RON McMASTER

Originally issued in 1976 on Blue Note BNLA 488-2

0 946-3-11439-2 2

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Booker Ervin — Tex Book Tenor
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SIR ROLAND HANNA

solo

round midnight

"The versatile pianist gives full range to his depth and scope in a program of intriguing originals, plus classics by Duke Ellington, Sonny Rollins and Thelonious Monk, and an engaging, stride-inflected blues. Round Midnight is superb."

—THE DALLAS MORNING NEWS

1. **PRELUDE** 3:15
(Hanna/Rahanna Music)
2. **ROUND MIDNIGHT** 5:52
(Hanighan, Williams, Monk/Advanced Music—ASCAP)
3. **LET ME TRY** 5:52
(Hanna/Rahanna Music)
4. **BLUES** 4:38
(Hanna)
5. **ASTRAL ESSENCE** 4:10
(Hanna/Rahanna Music)
6. **CENTURY RAG** 5:35
(Hanna/Rahanna Music)
7. **A STORY OFTEN TOLD, SELDOM HEARD** 7:09
(Hanna/Rahanna Music)
8. **MEDITERRANEAN SEASCAPE** 5:25
(Hanna/Rahanna Music)
9. **OLEO** 3:12
(Rollins/Prestige Music—BMI)
10. **QUIET REFLECTIONS** 4:33
(Hanna/Rahanna Music)
11. **IN A MELLOW TONE** 3:35
(Ellington/Robbins Catalog—ASCAP)

Produced by Claudia Marx ■ Engineered by Tom Lazarus

Piano: Baldwin SD-10 Concert Grand ■ Art Direction by Laurel Marx

This digital recording was made in March 1987 in New York City.

Town Crier Recordings ■ 205 West 89th Street ■ NY, NY 10024

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recordings

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TOWN CRIER
recordings

COMPACT disc DIGITAL AUDIO

TCD 513

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Town Crier Recordings
Produced by Claudia Marx

1 PRELUDE
2 ROUND MIDNIGHT
3 LET ME TRY
4 BLUES
5 ASTRAL ESSENCE
6 CENTURY RAG
7 A STORY OFTEN TOLD, SELDOM HEARD
8 MEDITERRANEAN SEASCAPE
9 OLEO
10 QUIET REFLECTIONS
11 IN A MELLOW TONE

SIR ROLAND HANNA—
SOLO
ROUND MIDNIGHT

MANUFACTURED IN U.S.A. BY NIMBUS RECORDS, INC.

SIR ROLAND HANNA

round midnight

1. **PRELUDE** 3:15
2. **ROUND MIDNIGHT** 5:52
3. **LET ME TRY** 5:52
4. **BLUES** 4:38
5. **ASTRAL ESSENCE** 4:10
6. **CENTURY RAG** 5:35
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9. **OLEO** 3:12
10. **QUIET REFLECTIONS** 4:33
11. **IN A MELLOW TONE** 3:35

PROGRAM LENGTH: 54:02

TCD 513
COMPACT disc DIGITAL AUDIO

Produced by CLAUDIA MARX ■ Engineered by TOM LAZARUS
Piano: Baldwin SD-10 Concert Grand ■ Art Direction by LAUREL MARX

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TOWN CRIER ■ TCD 513 SIR ROLAND HANNA ROUND MIDNIGHT
TOWN CRIER ■ TCD 513 SIR ROLAND HANNA ROUND MIDNIGHT

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ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

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RIVERSIDE®

OJCCD-1750-2
(RLP-12-290)

THE OTHER SIDE OF
BENNY GOLSON
1. STRUT TIME 6:03
2. JUBILATION 6:18
3. SYMPTOMS 5:58
4. ARE YOU REAL? 5:37
5. CRY A BLUE TEAR 5:20
6. THIS NIGHT 7:20
LIMITED EDITION
ORIGINAL
Jazz
CLASSICS
SERIES
RIVERSIDE
COMPACT
disc
DIGITAL AUDIO
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(RLP-12-290)
AAD
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1. STRUT TIME 6:03
2. JUBILATION 6:18
3. SYMPTOMS 5:58
4. ARE YOU REAL? 5:37
5. CRY A BLUE TEAR 5:20
6. THIS NIGHT 7:50

BENNY GOLSON—tenor sax
CURTIS FULLER—trombone
BARRY HARRIS—piano
JYMIE MERRITT—bass
PHILLY JOE JONES—drums

Produced and notes written by
ORRIN KEEPNEWS

Recorded in New York; November 12, 1958.

Digital remastering, 1990—Gary Hobish
(Fantasy Studios, Berkeley)

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Fantasy, Inc.
Tenth and Parker
Berkeley, CA 94710
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AAD

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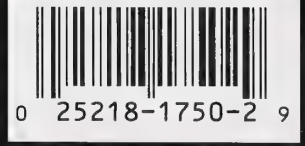
STEREO



THE OTHER SIDE OF BENNY GOLSON

RIVERSIDE OJCCD-1750-2 (RLP-12-290)

THE OTHER SIDE OF BENNY GOLSON

RIVERSIDE OJCCD-1750-2 (RLP-12-290)

GONE with GOLSON

BENNY GOLSON

LIMITED EDITION ORIGINAL Jazz CLASSICS SERIES®

1. STACCATO SWING 4:49
(Ray Bryant) Second Floor Music-BMI

2. AUTUMN LEAVES 6:48
(Kosma-Prevert-Mercer) Morley Music/
S.D.R.M.-ASCAP

3. SOUL ME 6:37
(Benny Golson) Time Step Music-ASCAP

4. BLUES AFTER DARK 8:37
(Golson) Time Step Music-ASCAP

5. JAM FOR BOBBIE 9:21
(Golson) Time Step Music-ASCAP

*6. A BIT OF HEAVEN 4:21
(Curtis Fuller) Second Floor Music-BMI

*BONUS TRACK

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
TOM BRYANT—bass
AL HAREWOOD—drums

Supervision by ESMOND EDWARDS

Recorded in Hackensack, NJ; June 20, 1959.

Engineer—Rudy Van Gelder

"A Bit of Heaven" originally released on *Twenty-Five Years of Prestige* (Prestige 24046).

Digital remastering, 1994—Phil De Lancie (Fantasy Studios, Berkeley)

Cover photo—Esmond Edwards

PRESTIGE
NEW JAZZ

OJCCD–1850–2
(NJ–8235

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BENNY GOLSON
GONE WITH GOLSON
1. STACCATO SWING 4:49
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3. SOUL ME 6:37
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6. A BIT OF HEAVEN 4:21
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NEW JAZZ
COMPACT
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DIGITAL AUDIO
OJCCD-1850-2
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Jazz
CLASSICS
SERIES

BENNY GOLSON — GONE WITH GOLSON

PRESTIGE/NEW JAZZ
OJCCD-1850-2 (NJ 8235)

1. STACCATO SWING 4:49
2. AUTUMN LEAVES 6:48
3. SOUL ME 6:37
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*BONUS TRACK

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
TOM BRYANT—bass
AL HAREWOOD—drums

Supervision by ESMOND EDWARDS

Recorded in Hackensack, NJ; June 20, 1959.

Engineer—Rudy Van Gelder

"A Bit of Heaven" originally released on *Twenty-Five Years of Prestige* (Prestige 24046).

Digital remastering, 1994—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 40:49

The big-toned tenor saxophonist and gifted composer/arranger Benny Golson cut this album several months before forming the celebrated Jazztet with Art Farmer. Barbara Gardner commented in her *Down Beat* review that "the evidence of growth and development in [Golson's] playing reveals an increasingly expanding tenor man. The boldness and intrepidity with which he begins his attack and manipulates his horn is in direct contrast with the gentleness and suavity of his charts." Also making the session crackle were trombonist Curtis Fuller (a member of the original Jazztet), pianist Ray Bryant, brother Tom Bryant on bass, and drummer Al Harewood. Added to this reissue is "A Bit of Heaven," a Fuller composition from the same session that was previously available only on a Prestige twofer.

PRESTIGE/NEW JAZZ
OJCCD-1850-2 (NJ 8235)

BENNY GOLSON — GONE WITH GOLSON

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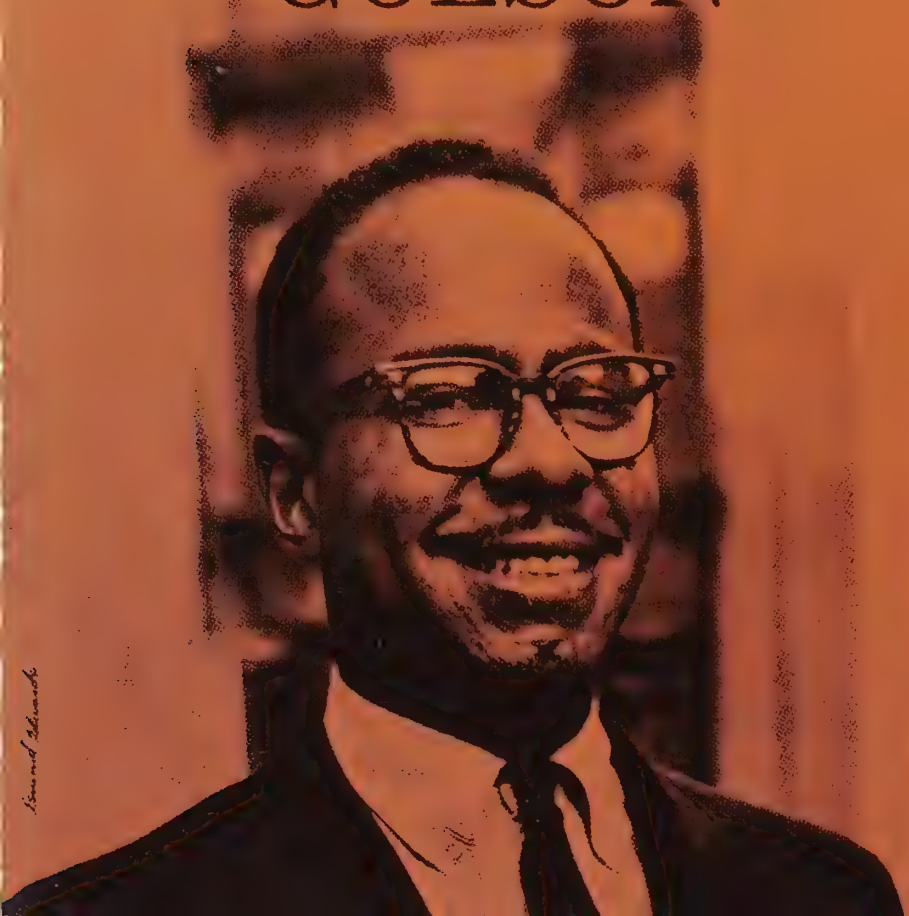
NEW JAZZ 8220

BENNY GOLSON

GROOVIN' WITH GOLSON



ORIGINAL Jazz CLASSICS

1. MY BLUES HOUSE 9:25
(Benny Golson) Time Step Music-ASCAP

2. DRUM BOOGIE 3:59
(Krupa-Eldridge) Cromwell Music-ASCAP

3. I DIDN'T KNOW WHAT TIME IT WAS 5:25
(Rodgers-Hart) Chappell & Co.-ASCAP

4. THE STROLLER 9:18
(Golson) Time Step-ASCAP

5. YESTERDAYS 5:54
(Kern-Harbach) Polygram Intl.-ASCAP

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
PAUL CHAMBERS—bass
ART BLAKEY—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ;
August 28, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie
(Fantasy Studios, Berkeley)

Photography—Esmond Edwards

PRESTIGE
NEW JAZZ

OJCCD-226-2
(NJ-8220)

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BENNY GOLSON
GROOVIN' WITH GOLSON

1. MY BLUES HOUSE 9:25
2. DRUM BOOGIE 3:59
3. I DIDN'T KNOW WHAT TIME IT WAS 5:25

ORIGINAL JAZZ CLASSICS®

PRESTIGE® NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-226-2
(NJ-8220)

AAD

DIDX 014866

4. THE STROLLER 9:18
5. YESTERDAYS 5:54

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BENNY GOLSON GROOVIN' WITH GOLSON

PRESTIGE/NEW JAZZ OJCCD-226-2 (NJ-8220)

1. MY BLUES HOUSE 9:25
2. DRUM BOOGIE 3:59
3. I DIDN'T KNOW WHAT TIME IT WAS 5:25
4. THE STROLLER 9:18
5. YESTERDAYS 5:54

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
RAY BRYANT—piano
PAUL CHAMBERS—bass
ART BLAKEY—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ, August 28, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1992—Phil De Lancie (Fantasy Studios, Berkeley)

Benny Golson, who came to the attention of the jazz public with Tadd Dameron's band and Dizzy Gillespie's orchestra, was a member of the Jazztet—the group he had formed with Art Farmer—at the time of this recording. Farmer is not with him in this recording but another Jazztet-mate, trombonist Curtis Fuller, is. Although this session is not as structured as the three-horn efforts of the Jazztet, there is a balance between blowing and Golson's writing that makes for a felicitous blend, whether on Golson's own "My Blues House," Gene Krupa's old burner, "Drum Boogie," or Jerome Kern's "Yesterdays." And with Art Blakey on drums things cook when they have to, and simmer at the right moments.

★★★★... *A rousing and swinging LP by any man's standards.*
—*Don DeMicheal,* Down Beat

TOTAL TIME 34:00
Total time has been rounded off to the nearest minute.

AAD
STEREO
COMPACT disc DIGITAL AUDIO
ORIGINAL Jazz CLASSICS
PRESTIGE NEW JAZZ

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0 25218 - 6226 - 2

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PRESTIGE/NEW JAZZ OJCCD-226-2 (NJ-8220)

BENNY GOLSON GROOVIN' WITH GOLSON

PRESTIGE/NEW JAZZ 8248

gettin' with it BENNY GOLSON

curtis fuller
tommy flanagan
doug watkins
arthur taylor

LIMITED EDITION ORIGINAL Jazz CLASSICS SERIES®

1. BAUBLES, BANGLES, AND BEADS 6:16
   (Forrest-Wright) Scheffel Music Corp.-ASCAP
2. APRIL IN PARIS 5:07
   (Duke-Harburg) Warner Bros. Music-ASCAP
3. BLUE STREAK 6:55
4. TIPPIN' ON THRU 6:40
5. BOB HURD'S BLUES 12:18

All selections composed by Benny Golson (Time Step Music-ASCAP), except as indicated.

BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
TOMMY FLANAGAN—piano
DOUG WATKINS—bass
ARTHUR TAYLOR—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; December 23, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie (Fantasy Studios, Berkeley)

NEW JAZZ®

OJCCD-1873-2
(NJ-8248)

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THE BENNY GOLSON QUINTET
GETTIN' WITH IT

1. BAUBLES, BANGLES, AND BEADS 6:16
2. APRIL IN PARIS 5:07
3. BLUE STREAK 6:55

4. TIPPIN' ON THRU 6:40
5. BOB HURD'S BLUES 12:18

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LIMITED EDITION ORIGINAL JAZZ CLASSICS SERIES

NEW JAZZ

COMPACT disc DIGITAL AUDIO

OJCCD-1873-2
(NJ-8248)

AAD

THE BENNY GOLSON QUINTET GETTIN' WITH IT

NEW JAZZ OJCCD-1873-2 (NJ-8248)

1. BAUBLES, BANGLES, AND BEADS 6:16
2. APRIL IN PARIS 5:07
3. BLUE STREAK 6:55
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BENNY GOLSON—tenor saxophone
CURTIS FULLER—trombone
TOMMY FLANAGAN—piano
DOUG WATKINS—bass
ARTHUR TAYLOR—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ;
December 23, 1959.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie
(Fantasy Studios, Berkeley)

TOTAL TIME 37:22

The rule of first impressions led many people whose hearing should have informed them otherwise to conclude that Benny Golson's tenor saxophone playing didn't amount to much. Although he had played with Earl Bostic, Lionel Hampton, and Dizzy Gillespie, Golson became famous as a composer and arranger. His tenor incorporated the tradition of Don Byas, Lucky Thompson, and Ben Webster into a style of great richness, authority, and virility. 1959's *Gettin' With It* was a reminder that here was a tenor soloist to be reckoned with. The other horn is trombonist Curtis Fuller. Golson's companion in the Jazztet, the band he co-led with trumpeter Art Farmer. The impeccable and powerful rhythm section is Tommy Flanagan, Doug Watkins, and Art Taylor. In comparison with the tailored and fitted music of the Jazztet, this is a blowing session. But it's a blowing session informed by the improvisational skill and organized intelligence of Benny Golson.

★★★★1 2 —*Down Beat*

LIMITED EDITION Twin Series

AAD STEREO COMPACT disc DIGITAL AUDIO

NEW JAZZ.

0 25218 - 1873 - 2 9

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NEW JAZZ OJCCD-1873-2 (NJ-8248)

THE BENNY GOLSON QUINTET GETTIN' WITH IT

WAYNE SHORTER/HERBIE HANCOCK/BUTCH WARREN/BILLY HIGGINS

FREE FORM DONALD BYRD

STEREO
THE FINEST IN JAZZ SINCE 1939

84118 BLUE NOTE

PHOTO/DESIGN/REID MILES

FREE FORM

DONALD BYRD

DONALD BYRD, trumpet; WAYNE SHORTER, tenor sax; HERBIE HANCOCK, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **PENTACOSTAL FEELIN'**
   (Donald Byrd) 6:40
2. **NIGHT FLOWER**
   (Donald Byrd) 6:45
3. **NAI NAI**
   (Donald Byrd) 6:35
4. **FRENCH SPICE**
   (Donald Byrd) 8:10
5. **FREE FORM**
   (Donald Byrd) 11:08
6. **THREE WISHES***
   (Herbie Hancock) 5:10

Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
December 11, 1961
Cover Photo and Design by
REID MILES
Digital transfers: RON McMASTER
*Previously unissued and does not appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

PRINTED IN CANADA

DONALD BYRD

FREE FORM

BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

CDP 7 84118 2

1 Pentacostal Feelin'
2 Night Flower
3 Nai Nai
4 French Spice*
5 Free Form
6 Three Wishes*

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
*Previously unissued and does not appear on LP configuration

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COMPACT disc DIGITAL AUDIO

BLUE NOTE

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DONALD BYRD

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COMPACT disc DIGITAL AUDIO

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BLUE NOTE®
DONALD BYRD FREE FORM
CDP 7 84118 2
CDP 7 84118 2
DONALD BYRD FREE FORM
BLUE NOTE®

DONALD BYRD BLUE BYRD

For full catalogue and further information visit: www.notnowmusic.co.uk

CDP 7 84442 2

GRANT GREEN
MATADOR

GRANT GREEN, guitar; McCOY TYNER, piano;
BOB CRANSHAW, bass; ELVIN JONES, drums

1. **MATADOR**
   (Grant Green) 10:52
2. **MY FAVORITE THINGS**
   (Rodgers-Hammerstein) 10:24
3. **GREEN JEANS**
   (Grant Green) 9:10
4. **BEDOUIN**
   (Duke Pearson) 11:41
5. **WIVES AND LOVERS***
   (Bacharach-David) 9:02

*Bonus Track

Original session produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Digital transfers: RON McMASTER
Engineer: RUDY VAN GELDER
Recorded on May 20, 1965 at the Van Gelder Studio,
Englewood Cliffs, New Jersey
Cover design & illustration: T. TANAKA & T. FUJIYAMA
Reissue Art Direction: FRANKO CALIGIURI/INKWELL, INC
#1-4 previously issued only in Japan. #5 is previously unissued

GRANT GREEN
MATADOR

BLUE NOTE

CDP 7 84442 2

1. MATADOR
2. MY FAVORITE THINGS
3. GREEN JEANS
4. BEDOUIN
5. WIVES AND LOVERS*

*Bonus Track

PRODUCED BY ALFRED LION

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COMPACT disc DIGITAL AUDIO

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0 7777-84442-2 0

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP 7 84442 2

COMPACT disc DIGITAL AUDIO

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CDP 7 84442 2 GRANT GREEN MATADOR BLUE NOTE

CDP 7243 8 59963 2 0

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NJ 8256
PRESTIGE
NEW JAZZ
here's jaki
Jaki
Byard
LIMITED EDITION
ORIGINAL
Jazz
CLASSICS
SERIES

1. CINCO Y QUATRO 6:25
2. MELLOW SEPTET 5:36
3. GARNERIN' A BIT 5:46
4. GIANT STEPS 2:20
   (John Coltrane) Jowcol Music-BMI
5. BESS YOU IS MY WOMAN/
   IT AIN'T NECESSARILY SO 9:51
   (Gershwin-Heyward-Gershwin) WB Music-ASCAP
6. TO MY WIFE 5:11
7. D.D.L.J. 3:49

All selections composed by Jaki Byard (Prestige Music-BMI), except as indicated.

JAKI BYARD—piano
RON CARTER—bass
ROY HAYNES—drums

Produced by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; March 14, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie (Fantasy Studios, Berkeley)

Design—Don Schlitten
Photography—Esmond Edwards

NEW JAZZ®

OJCCD-1874-2
(NJ-8256)

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JAKI BYARD
HERE'S JAKI
1. CINCO Y QUATRO 6:25
2. MELLOW SEPTET 5:36
3. GARNERIN' A BIT 5:46
4. GIANT STEPS 2:20
5. BESS YOU IS MY WOMAN/
IT AIN'T NECESSARILY SO 9:51
6. TO MY WIFE 5:11
7. D.D.L.J. 3:49
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LIMITED EDITION
ORIGINAL
CLASSICS
SERIES
NEW JAZZ
COMPACT
DISC
DIGITAL AUDIO
OJCCD-1874-2
(NJ-8256)
AAD

HERE'S JAKI

JAKI BYARD

NEW JAZZ
OJCCD-1874-2 (NJ-8256)

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Produced by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; March 14, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1995—Phil De Lancie
(Fantasy Studios, Berkeley)

When *Here's Jaki* was made in early 1961, the pianist had been traveling with Maynard Ferguson's big band for a year. His reputation was beginning to spread beyond his native Boston, where he had long been a pillar of the jazz scene. With the whimsy and eclecticism of his piano solos and the adventurism and intricacies of his arrangements, he astonished his colleagues in the band and left Ferguson a bit nonplussed. Young musicians like Eric Dolphy and Ron Carter, however, grasped that Byard was looking beyond conventional jazz boundaries. He was the pianist on Dolphy's remarkable *Outward Bound* (OJCCD-022-2) and was to work with Dolphy and Carter in several Prestige projects. For his first trio album for the label, he chose Carter and the veteran drummer Roy Haynes. All of the compositions are Byard's except for one by John Coltrane and two by George Gershwin.

TOTAL TIME 39:12

LIMITED EDITION Jazz SERIES

AAD
STEREO
COMPACT disc DIGITAL AUDIO

NEW JAZZ.

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HERE'S JAKI
JAKI BYARD
NEW JAZZ
OJCCD-1874-2 (NJ-8256)

HI-FLY/JAKI BYARD

1. HI-FLY 3:54
(Randy Weston) Black Sun Music-SESAC
2. TILLIE BUTTERBALL 5:10
(Jaki Byard) Prestige Music-BMI
3. EXCERPTS FROM "YAMECRAW" 4:33
(Johnson-Still) Alfred Publ.-ASCAP
4. THERE ARE MANY WORLDS 5:24
(Byard) Prestige-BMI
5. HERE TO HEAR 7:42
(Byard) Prestige-BMI
6. LULLABY OF BIRDLAND 3:19
(George Shearing) Longitude Music-BMI
7. 'ROUND MIDNIGHT 4:53
(Monk-Williams-Hanighen) Warner Bros. Music-ASCAP/Thelonious Music-BMI
8. BLUES IN THE CLOSET 4:27
(Oscar Pettiford) Orpheus Music-BMI

JAKI BYARD—piano
RON CARTER—bass
PETE LA ROCA—drums

Supervision—ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; January 30, 1962.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie (Fantasy Studios, Berkeley)

Cover design, photography—Don Schlitten

NEW JAZZ®

http://www.fantasyjazz.com

OJCCD-1879-2
(NJ-8273)

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JAKI BYARD
HI-FLY
1. HI-FLY 3:54
2. TILLIE BUTTERBALL 5:10
3. EXCERPTS FROM "YAMECRAW" 4:33
4. THERE ARE MANY WORLDS 5:24
LIMITED EDITION
ORIGINAL
Jazz
CLASSICS
SERIES
NEW JAZZ
COMPACT
disc
DIGITAL AUDIO
OJCCD-1879-2
(NJ-8273)
AAD
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6. LULLABY OF BIRDLAND 3:19
7. 'ROUND MIDNIGHT 4:53
8. BLUES IN THE CLOSET 4:27
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HI-FLY

JAKI BYARD

NEW JAZZ
OJCCD-1879-2 (NJ-8273)

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RON CARTER—bass
PETE LA ROCA—drums

Supervision—ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ;
January 30, 1962.

Recording engineer—Rudy Van Gelder

Remastering, 1996—Phil De Lancie
(Fantasy Studios, Berkeley)

There has never been a jazz pianist with a more inclusive concept than Jaki Byard. The proof is in the program of this album, his second for Prestige/New Jazz. It contains a composition by James P. Johnson that was virtually forgotten at the time; the Randy Weston title track (a standard in the making that this cover version helped on its way); new views of familiar classics by Monk, Shearing, and Pettiford; and three Byard originals that cover a full spectrum themselves. Only Byard could deliver the rollicking "Tillie Butterball," inspired by both a puppy and a bowling alley, then turn around and deliver the ambitious and forward-looking "Here to Hear." Bassist Ron Carter and drummer Pete La Roca bring a similar era-spanning knowledge of jazz history, plus the technical command to follow a leader whose inspiration might take them anywhere.

LIMITED EDITION SERIES
AAD
STEREO
COMPACT disc DIGITAL AUDIO
NEW JAZZ®
TOTAL TIME 39:46
0 25218-1879-2 3

NEW JAZZ
OJCCD-1879-2 (NJ-8273)

JAKI BYARD

HI-FLY

DRUM SUITE / ART BLAKEY and the JAZZ MESSENGERS

CL 1002

DRUM SUITE

THE ART BLAKEY PERCUSSION ENSEMBLE

Art Blakey, Jo Jones, drums. Candido, Sabu, bongos. Ray Bryant, piano.
Oscar Pettiford, bass, cello. Charles Wright, drums, tympani, gong.

1. **The Sacrifice** 5'17
(Blakey-Martinez) Blackwood Music, Inc.

2. **Cubano Chant** 4'01
(Bryant) Delta Research and Engineering

3. **Oscalypso** 8'47
(Pettiford) Tempo Music, Inc.

THE JAZZ MESSENGERS

Art Blakey, drums. Bill Hardman, trumpet. Jackie McLean, alto saxophone.
Sam Dockery, piano. Spank deBrest, bass.

4. **Nica's Tempo** 8'24
(Gryce) Totem Mus., Inc.

5. **D's Dilemma** 8'32
(Waldron) Blackwood Music, Inc.

6. **Just for Marty** 5'56
(Hardman) Raybird Mus. Inc.

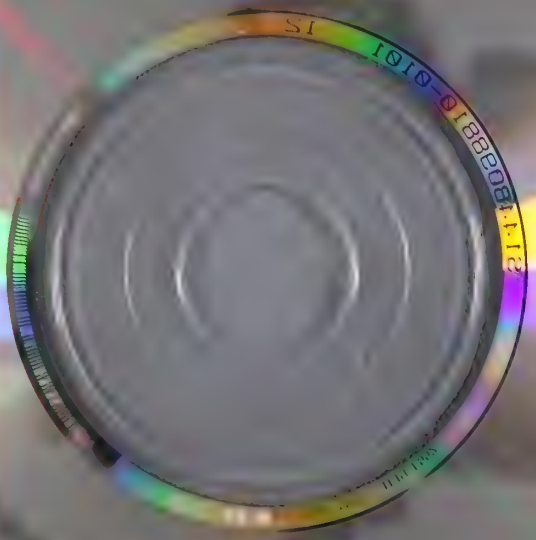
℗ 1957 Sony Music Entertainment Inc.

14-480988 -10

DRUM SUITE

THE ART BLAKEY PERCUSSION ENSEMBLE

1. THE SACRIFICE
2. CUBANO CHANT



3. OSCALYPSO

THE JAZZ MESSENGERS

4. NICA'S TEMPO
5. D'S DILEMMA
6. JUST FOR MARTY

COLUMBIA

SACEM SDRM

BIEM

LC 0162

480988 2

COMPACT disc DIGITAL AUDIO

℗ 1957 Sony Music Entertainment Inc.

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DRUM SUITE THE ART BLAKEY PERCUSSION ENSEMBLE/THE JAZZ MESSENGERS COL 480988 2

Pochette Originale
Original Sleeve

COL 480988 2

DRUM SUITE

THE ART BLAKEY PERCUSSION ENSEMBLE

Art Blakey, Jo Jones, drums. Candido, Sabu, bongos. Ray Bryant, piano. Oscar Pettiford, bass, cello.
Charles Wright, drums, tympani, gong. 1956. Producteur : George Avakian

1. The Sacrifice
2. Cubano Chant
3. Oscalypso

CDM

CB 731

THE JAZZ MESSENGERS

Art Blakey, drums. Bill Hardman, trumpet. Jackie McLean, alto saxophone.
Sam Dockery, piano. Spank deBrest, bass. 1957. Producteur : Calvin Lampley

4. Nica's Tempo
5. D's Dilemma
6. Just for Marty

5 099748 098825

Recto : Photo: Arnold Newman African Art Courtesy of Klejman Gallery

Ce disque a été publié précédemment sous la référence CL 1002

Collection, "JAZZ ORIGINALS" Producteur exécutif : Henri Renaud

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92879-2

SAVOY JAZZ

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SAVOY
SAVOY JAZZ
ORIGINALS
ATLANTIC
92879-2
ART BLAKEY and the Jazz Messengers
Reflections Of Buhaina
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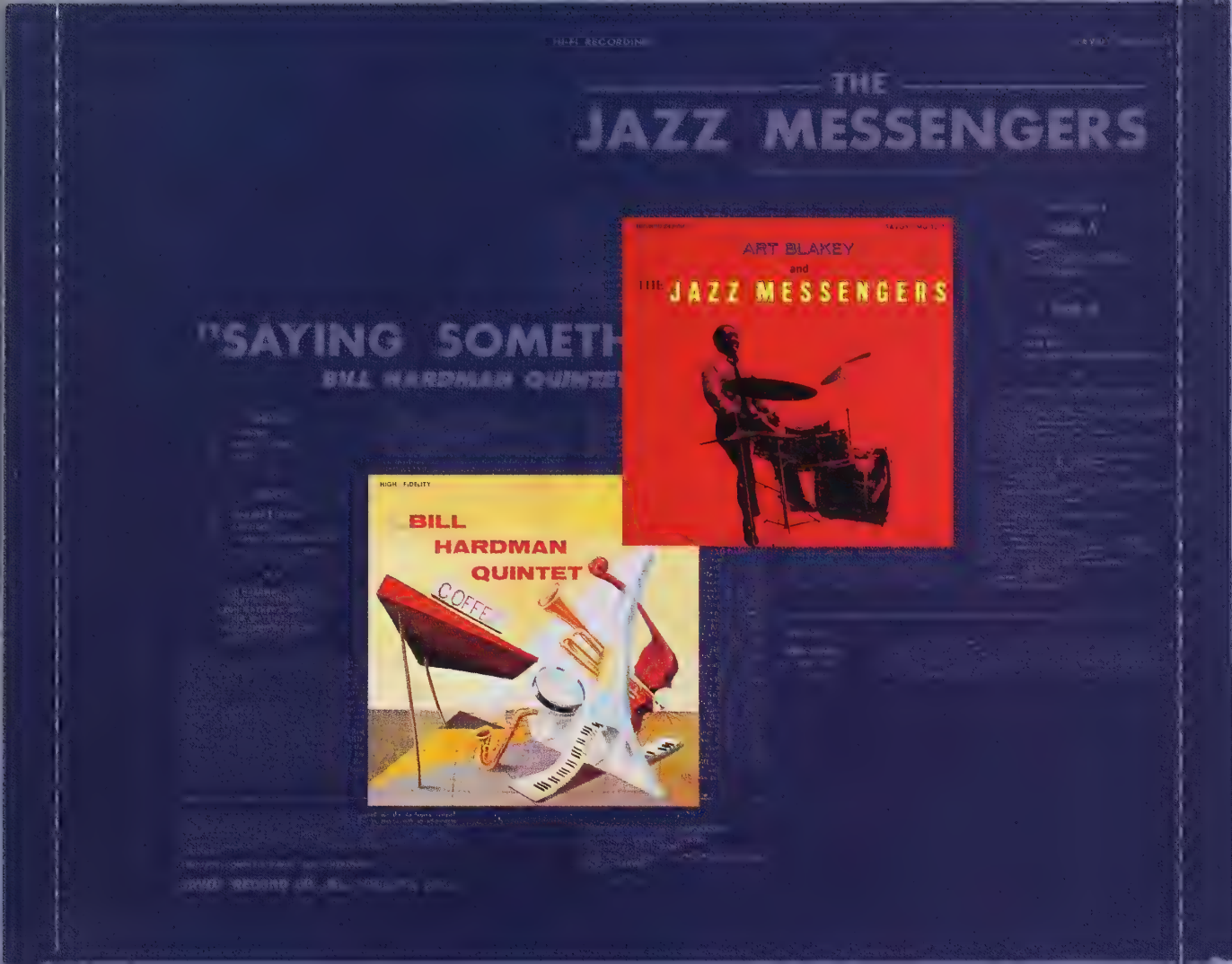
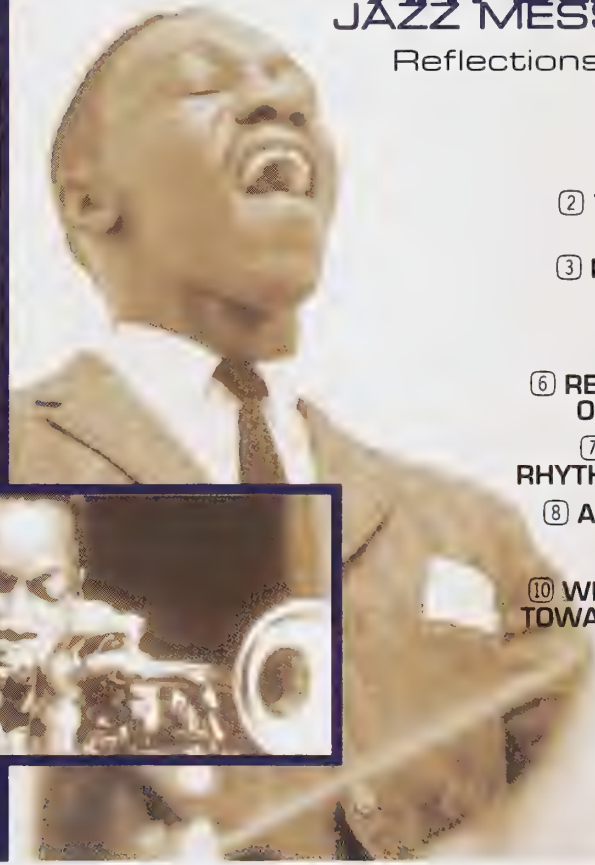

THE
JAZZ MESSENGERS
ART BLAKEY
and
THE JAZZ MESSENGERS
BILL
HARDMAN
QUINTET
COFFEE

ART BLAKEY AND THE JAZZ MESSENGERS

Reflections Of Buhaina



1	CASINO	5:00
2	THE BIDDIE GRIDDIES	5:55
3	POTPOURRI	4:21
4	UGH!	5:32
5	MIRAGE	4:40
6	REFLECTIONS OF BUHAINA	6:44
7	STUDY IN RHYTHM (stereo)	4:12
8	ANGEL EYES	5:57
9	JO B.	9:52
10	WITH MALICE TOWARDS NONE	3:56
11	CAPERS	7:11

Original sessions produced by
OZZIE CADENA

Reissue produced by
ORRIN KEEPNEWS

0 7567-92879-2 2

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SAVOY JAZZ

SAVOY entertainment group

ATLANTIC

ART BLAKEY AND THE JAZZ MESSENGERS
Reflections Of Buhaina
SAVOY JAZZ

STAN GETZ
SWEET RAIN

Das Compact Disc Digital Audio System bietet die bestmögliche Klangwiedergabe – auf einem kleinen, handlichen Tonträger.
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[1] Litha [2] O Grande Amour
[3] Sweet Rain [4] Con Alma
[5] Windows
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SWEET RAIN

CRC

STAN GETZ QUARTET

1. LITHA
2. O GRANDE AMOR
3. SWEET RAIN
4. CON ALMA
5. WINDOWS

STAN GETZ, Tenor Sax
RON CARTER, Bass
GRADY TATE, Drums
CHICK COREA, Piano

Cover photograph: Tom Zimmerman
Recorded March 30, 1967 at Rudy Van Gelder Studio, N.J.
Director of Engineering: Val Valentin
Produced by: Creed Taylor

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STEREO | STAN GETZ QUARTET • SWEET RAIN | P2 15054

the straight horn of steve lacy

CANDID

DESIGN • PHOTOGRAPHY • FRANK GAUNA

the straight horn of steve lacy

1. LOUISE: 5.16
   Cecil Taylor

2. INTROSPECTION: 5.20
   Thelonious Monk

3. DONNA LEE: 7.41
   Charlie Parker

4. PLAYED TWICE: 5.44
   Thelonious Monk

5. AIR: 6.27
   Cecil Taylor

6. CRISS CROSS: 5.37
   Thelonious Monk

STEVE LACY
(soprano saxophone)
CHARLES DAVIS
(baritone saxophone)
JOHN ORE
(bass)
ROY HAYNES
(drums)

Recorded at Nola Penthouse Studios, New York City
November 19th, 1960
Engineering: Bob d' Orleans
Supervision: Nat Hentoff
Design: Frank Gauna

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steve lacy
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the straight horn of steve lacy

STEVE LACY (soprano saxophone)
CHARLES DAVIS (baritone saxophone)
JOHN ORE (bass)
ROY HAYNES (drums)

1. LOUISE
2. INTROSPECTION
3. DONNA LEE
4. PLAYED TWICE
5. AIR
6. CRISS CROSS

Recorded at Nola Penthouse
Studios, New York City
November 19th,1960
Engineering: Bob d' Orleans
Supervision: Nat Hentoff
Design: Frank Gauna

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THE STRAIGHT HORN OF STEVE LACY
CANDID CCD79007

THE STRAIGHT HORN OF STEVE LACY
CANDID CCD79007

Yusef Lateef
Live at Pep's
Volume
Two

1>Brother John 9:10
2>P-Bouk 4:30
3>Nu-Bouk 7:40
4>Yusef's Mood 6:40
5>I Remember Clifford 6:12
6>Listen to the Wind 4:44
7>I Loved 4:28
8>Delilah 10:15
9>The Magnolia Triangle — alternative version 5:17

547 961-2
UN 900
LC 00236

Personnel:
Yusef Lateef, tenor saxophone (on #2, #4, #6, #7, and #9); flute (on #1, #3, #5, and #8); arghul (on #1 and #9); oboe (on #1); tambourine (on #1)
Richard Williams, trumpet (except on #7)
Mike Nock, piano
Ernie Farrow, bass
James Black, drums

Original recording produced by Bob Thiele
Reissue produced by Michael Cuscuna
Recorded live at Pep's Lounge, Philadelphia on June 29, 1964.

547 961-2
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Music Company

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Live at Pep's
Volume Two
YUSEF LATEEF

Original recording produced by Bob Thiele
Reissue produced by Michael Cuscuna

20 BIT SUPER

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LC 00236
BIEM/MCPS

impulse!

COMPACT disc DIGITAL AUDIO

1> BROTHER JOHN
2> P-BOUK
3> NU-BOUK
4> YUSEF'S MOOD
5> I REMEMBER CLIFFORD
6> LISTEN TO THE WIND
7> I LOVED
8> DELILAH
9> THE MAGNOLIA TRIANGLE
— ALTERNATIVE VERSION

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LIVE AT PEP'S, VOLUME TWO

YUSEF LATEEF

547 961-2

STEREO BST 84262

NEW AND OLD GOSPEL

JACKIE McLEAN
ORNETTE COLEMAN
LAMONT JOHNSON
SCOTT HOLT
BILLY HIGGINS

STEREO
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

BST 84262

BLUE NOTE

NEW AND OLD GOSPEL

JACKIE McLEAN, alto sax
ORNETTE COLEMAN, trumpet
LAMONT JOHNSON, piano
SCOTT HOLT, bass
BILLY HIGGINS, drums

1. LIFELINE
A. OFFSPRING
B. MIDWAY
C. VERNZONE
D. THE INEVITABLE END
(Above compositions by Jackie McLean-Blue Horizon Music—BMI)

1. OLD GOSPEL
2. STRANGE AS IT SEEMS
(Above compositions by Ornette Coleman-Phrase Text Music Publ. Co.—ASCAP)

"I felt it was inevitable I should record with Ornette Coleman some time," Jackie McLean was saying after this session was over. And of course, he was right. Jackie has recorded with practically all the key figures in modern jazz—Charlie Parker, Sonny Rollins, Miles Davis, Art Blakey, to just start the list. And Jackie, moreover, has kept growing, extending the range of his imagination. Unconcerned with labels, he has kept himself open and responsive to such innovators as Ornette Coleman while remaining persistently, incisively himself.

Ornette, on the other hand, "was never as far out as he first appeared to be to some," Jackie emphasizes. As is now clear to everyone in retrospect, Ornette's roots in jazz go all the way back. The sound of the blues, for example, is as organic a part of Ornette's music as it is of Jackie's. Both, moreover, play with immense authority and yet with the quality of flexibility that enables them to meet here in a series of strikingly integrated performances.

On all the tracks, Ornette is on trumpet. "Afterwards," says Jackie, "when they heard about the date, a lot of trumpet players asked me why I used Ornette on that instrument. Actually he was willing to play any of his instruments, but it seemed to me, as we talked about the session, that we would best complement each other if Ornette focused on trumpet. It's amazing how far Ornette has gone on that horn in the last three years. I'm not about to compare him technically to anybody, because that isn't the point in Ornette's case. The point is how much he plays and the fact that what he plays is entirely him! If you put a record on of Ornette playing trumpet, I could tell immediately it's him. You know, we had never played together before, but once we got started, there were no problems in communication."

"No, no problems," Ornette added when I talked to him. "I hadn't expected any. I love the way Jackie plays and the way he writes. He's such a beautiful musician. And so it was a very good, a happy session."

The first side is a composition by Jackie, *Lifeline*, divided into four parts. "It's an attempt," Jackie explains, "to parallel in one piece of music a complete life experience, from birth to death. *Offspring* is the beginning. *Midway* is the late twenties or early thirties. The third section, *Vernzone*, doesn't follow the chronological design although its spirit is part of the life cycle. It's named after my son Vernon, who's seventeen. I've written music for practically every member of my family except him, and I thought now was the time. The last section, *The Inevitable End*, is death."

Beyond that outline Jackie prefers to avoid any more specific programmatic description because, after all, each listener will react to this distillation of every pilgrim's progress in his own way—depending on where he is in the cycle, where he's come from, what he's into now, where he hopes to go.

Offspring bursts forth—reaching out and into the world, into experience, into the very young's polymorphous pleasures in being, in learning through play, in playing through learning. These obviously are this listener's reactions. Yours may be quite different. In any case, the music is irrepressibly alive with energy. I would note, incidentally, the penetrating work of Lamont Johnson, both in solo and as an accompanist. A New Yorker, this young pianist had been with McLean for almost a year at the time of the recording. "Lamont," says Jackie, "is one of the last piano players I'll seek out to play with these days because, by and large, I've had my fill of piano players. But Lamont doesn't get in the way, he doesn't try to force me into any areas I might not want to go into."

Midway is reflective, a time and a music of assessment, of looking back at loss and achievement, of speculating as to what's to come Ornette's growing skill with a mute is impressively evident as he creates a statement of remarkable emotional precision in its use of space as well as its control of textures. The interweaving, moreover, between Ornette and Jackie is like two simultaneous monologues taking place in each man's mind and yet emerging as consonant dialogue.

Vernzone creates yet another ambience of searching, of digging into essences and the kinds of questions that may lead to essences. In this section and elsewhere, the drumming of Billy Higgins is characteristically attentive and resilient. As Jackie says of Higgins, "He's one of the most natural drummers I know. He can fit into almost any situation." And bassist Scotty Holt, originally from Chicago, is also alertly adaptable. "The thing about Scotty," says Jackie, "is that he's got the spirit. I mean not only his conception and his sound but his willingness to listen, to study, to be really part of a group." As for Jackie himself, here and throughout the session there are his further explorations of the possibilities of time and textures and also his exploration of the very horn itself. He's into the full range of the instrument. He is, in sum, *inside* the instrument.

The Inevitable End speaks for itself—the last cries of what has been, of what might have been. These are sounds that might well be part of the climate of a Samuel Beckett novel or play. And the voice which emerges toward the very end is appropriately that of the composer.

The second side contains two originals by Ornette Coleman. Of the buoyant *Old Gospel*, Jackie says, "This has a real old-time churchy feeling. Some may think it unique coming from Ornette but I knew it was there—deep down inside him—all the time." To Ornette, the song recalls "the type of rhythmning sound that people responded to in the South. And not only in church. This is the kind of religious belief you can see in the streets. These are the sounds of people happy that they've had a blessing. The feeling we got in that piece made me feel happy about just growing up in America. There are a lot of good memories in that piece, and none of the bad ones. *Old Gospel* is not about being good or being bad. It's about *being*."

And Alfred Lion, who produced the session, says of *Old Gospel*: "It's one of the most inspired pieces I've recorded in years. There seems to be no end to the exuberance."

From the unabashed joy of *Old Gospel*, Ornette turns to the subtleties and ambiguities of *Strange As It Seems*. "It starts," Ornette points out, "with Jackie playing the melody very slowly. Meanwhile I'm playing the trumpet in a different tempo—a free tempo. The title came from my feeling about the song—it's a combination of elements which are quite different from each other but at the same time are involved in a deep relationship. It's like a love affair with someone who might not care about your philosophy but who loves you a great deal." For this listener, it's an unusually provocative piece, and I expect that each listening will reveal more of what it has to say and more of the intersecting opposites within each of those who hear it.

The album as a whole reminded me of what Ornette has told columnist Ralph Gleason: "Why I like music is that it's like walking down the street naked." Part of the unnecessary clothes that get in the way of music, Ornette has always felt, are the labels which are put on the different ways different people feel and express the music inside them. Jackie McLean agrees. "I don't want to hear any more," he says, "about bebop or hard bop or this or that category. Titles hang things up. The music is just good or bad." To which Ornette adds: "There's no bad music, only bad musicians."

Here, without worrying as to what niche it fits into, just become part of what's happening. And what's happening, in Ornette's term, is what always happens with the best of music—it "gets the present to exist."

—NAT HENTOFF

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Recording by RUDY VAN GELDER

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NEW AND OLD GOSPEL

JACKIE McLEAN

STEREO
TOCJ-6678
BST-84262

1. LIFELINE
   (OFFSPRING～MIDWAY～
   VERNZONE～
   THE INEVITABLE END)
2. OLD GOSPEL
3. STRANGE AS IT SEEMS

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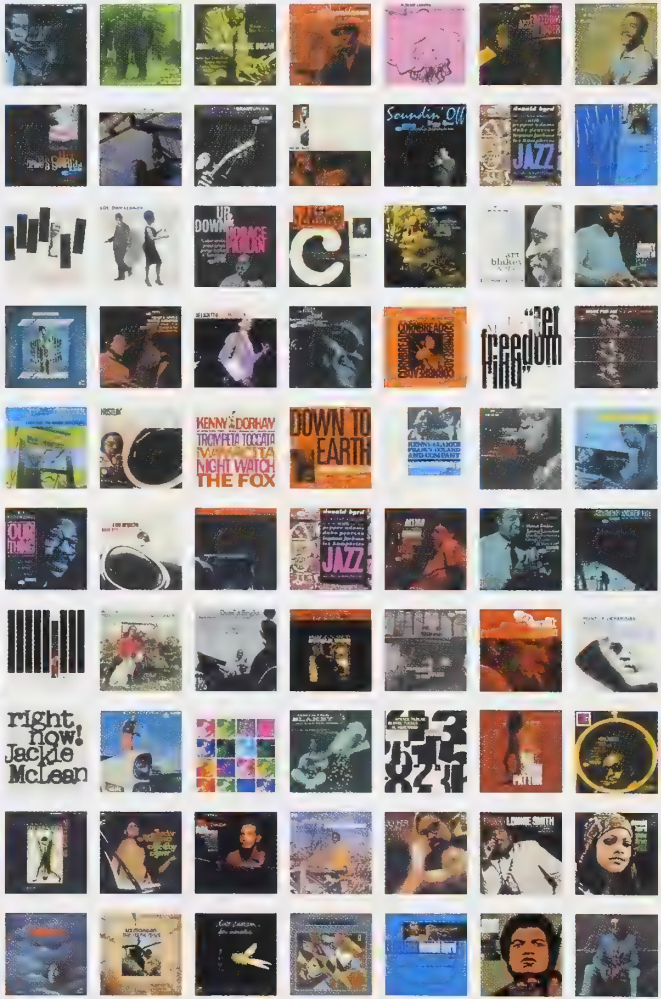

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JACKIE McLEAN

ジャッキー・マクリーン／ニュー・アンド・オールド・ゴスペル

NEW AND OLD GOSPEL

photo by FRANCIS WOLFF © MOSAIC IMAGES

1. **LIFELINE** (JACKIE McLEAN) 21:38
   ライフライン
   - A. **OFFSPRING**
     オフスプリング
   - B. **MIDWAY**
     ミッドウェイ
   - C. **VERNZONE**
     ヴァーンゾーン
   - D. **THE INEVITABLE END**
     ジ・イネヴィタブル・エンド
2. **OLD GOSPEL** (ORNETTE COLEMAN) 10:41
   オールド・ゴスペル
3. **STRANGE AS IT SEEMS** (ORNETTE COLEMAN) 9:09
   ストレンジ・アズ・イット・シームス

JACKIE McLEAN alto sax
ORNETTE COLEMAN trumpet
LAMONT JOHNSON piano
SCOTT HOLT bass
BILLY HIGGINS drums

Blue Note 4262

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• OSCAR PETTIFORD • CECIL PAYNE • ART BLAKEY

PERCY HEATH • KENNY CLARKE • JULIUS WATKINS

ART FARMER and ERNESTINE ANDERSON

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SAVOY JAZZ
1. SPECULATION
2. IN A MEDITATING MOOD
3. SOCIAL CALL
4. SMOKE SIGNAL
5. YOU'LL ALWAYS BE THE ONE I LOVE
6. KERRY DANCE
7. SHUFFLE BOIL
8. BRAKIT'S SAKE
9. GALLOP'S GALLOP
10. NICA'S TEMPO
MONAURAL
SAVOY
NICA'S TEMPO
GIGI GRYCE

NICA'S TEMPO / GIGI GRYCE

1. **SPECULATION** 4:03
   (G. GRYCE)
2. **IN A MEDITATING MOOD** 4:22
   (G. GRYCE, J. HENDRICKS)
3. **SOCIAL CALL** 2:44
   (G. GRYCE)
4. **SMOKE SIGNAL** 3:38
   (G. GRYCE, J. HENDRICKS)
5. **YOU'LL ALWAYS BE THE ONE I LOVE** 3:26
   (G. GRYCE)
6. **KERRY DANCE** 3:00
   (TRADITIONAL)
7. **SHUFFLE BOIL** 4:59
   (T. MONK)
8. **BRAKE'S SAKE** 4:49
   (T. MONK)
9. **GALLOP'S GALLOP** 5:25
   (T. MONK)
10. **NICA'S TEMPO** 6:09
    (G. GRYCE)

1, 2, 4, 6 (October 22, 1955)
Gigi Gryce (as)
Art Farmer (tp)
Bill Barber (tu)
Horace Silver (p)
Oscar Pettiford (b)
Jimmy Cleveland (tb)
Gunther Schuller (flh)
Danny Bank (bs)
Kenny Clarke (ds)

3, 5 (October 22, 1955)
Gigi Gryce (as)
Art Blakey (ds)
Art Farmer (tp)
Eddie Bert (tb)
Julius Watkins (flh)
Bill Barber (tu)
Cecil Payne (bs)
Horace Silver (p)
Oscar Pettiford (b)
Ernestine Anderson (vo)

7 to 10 (October 15, 1955)
Gigi Gryce (as)
Thelonious Monk (p)
Percy Heath (b)
Art Blakey (ds)

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HERBIE HANCOCK
FREDDIE HUBBARD
RON CARTER
ANTHONY WILLIAMS
STEREO
THE FINEST IN JAZZ SINCE 1939
84175 BLUE NOTE

HERBIE HANCOCK

EMPYREAN ISLES

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EMPYREAN ISLES

HERBIE HANCOCK

RVG

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Original recording and 1998
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EMPYREAN ISLES
HERBIE HANCOCK

FREDDIE HUBBARD, cornet; HERBIE HANCOCK, piano; RON CARTER, bass;
TONY WILLIAMS, drums

1 ONE FINGER SNAP 7:17
(HERBIE HANCOCK)
2 OLILOQUI VALLEY 8:27
(HERBIE HANCOCK)
3 CANTALOUPE ISLAND 5:30
(HERBIE HANCOCK)
4 THE EGG 13:57
(HERBIE HANCOCK)
5 ONE FINGER SNAP (ALTERNATE TAKE) 7:33 *
(HERBIE HANCOCK)
6 OLILOQUI VALLEY (ALTERNATE TAKE) 10:45 *
(HERBIE HANCOCK)
* Not part of the original album

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AAD – analog tape recorder used during session recording and subsequent mixing and/or editing; digital tape recorder used during mastering (transcription).

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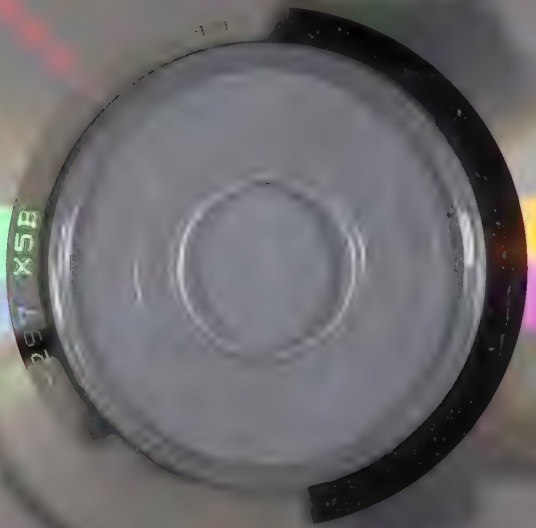
OJCCD-297-2
(P-7180)

GENE AMMONS
BOSS TENOR

1. HITTIN' THE JUG 8:27
2. CLOSE YOUR EYES 3:44
3. MY ROMANCE 4:14
4. CANADIAN SUNSET 5:22



ORIGINAL JAZZ CLASSICS®

Prestige®

COMPACT disc DIGITAL AUDIO

OJCCD-297-2
(P-7180)

AAD

5. BLUE AMMONS 4:55
6. CONFIRMATION 5:22
7. SAVOY 3:31

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BOSS TENOR

GENE AMMONS

PRESTIGE
OJCCD-297-2 (P-7180)

1. HITTIN' THE JUG 8:27
2. CLOSE YOUR EYES 3:44
3. MY ROMANCE 4:14
4. CANADIAN SUNSET 5:22
5. BLUE AMMONS 4:55
6. CONFIRMATION 5:22
7. SAVOY 3:31

GENE AMMONS—tenor saxophone
TOMMY FLANAGAN—piano
DOUG WATKINS—bass
ARTHUR TAYLOR—drums
RAY BARRETTO—conga

Supervision—Bob Weinstock

Recorded in Englewood Cliffs, NJ; June 16, 1960.

Digital remastering, 1987—Kirk Felton
(Fantasy Studios, Berkeley)

At Prestige, Gene Ammons basically did two types of sessions: a jamming situation with several other all-star horns; or a quartet format featuring a top-flight rhythm section behind him.

Whatever the setting, "Jug," as he was nicknamed, displayed that dominant trait held in common with other giants in the grand history of his chosen instrument, the tenor saxophone—the ability to tell a story.

Here are the blues, the ballads, Charlie Parker's "Confirmation," and Eddie Heywood's "Canadian Sunset." The latter had been a hit for its pianist-composer and was again for Ammons.

An added feature here is the addition of jazz-oriented conga player, Ray Barretto, to the piano, bass, and drums of Tommy Flanagan, Doug Watkins, and Arthur Taylor.

PRESTIGE
OJCCD-297-2 (P-7180)

GENE AMMONS

BOSS TENOR

TOTAL TIME 36:00
Total time has been rounded off to the nearest minute.

DIGITAL JAZZ CLASSIC

AAD
STEREO
COMPACT DISC DIGITAL AUDIO

Prestige®

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GENE AMMONS

THE PRESTIGE COLLECTION

GREATEST HITS, VOL. 1
THE SIXTIES

ORIGINAL Jazz CLASSICS Collection

The Compact Disc Digital Audio System offers, on a small, convenient sound-carrier, state-of-the-art sound reproduction. The Compact Disc's superior performance is the result of laser-optical scanning combined with digital playback, and is independent of the technology used in making the original recording. Recording technology is identified by a three-letter code:

DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

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OJCCD-6005-2

GENE AMMONS GREATEST HITS, VOL. 1: THE SIXTIES

PRESTIGE OJCCD-6005-2

1. SEED SHACK 5:38
2. ANGEL EYES 8:46
3. TWISTING THE JUG 4:38
4. CA' PURANGE (Jungle Soul) 9:35
5. EXACTLY LIKE YOU 5:58
6. CANADIAN SUNSET 5:22
* 7. MY FOOLISH HEART 5:10
* 8. BLUE AMMONS 4:55

*Available on Compact Disc only.

GENE AMMONS
with
RAY BARRETTO, KENNY BURRELL, NORMAN EDGE, TOMMY FLANAGAN, AL HAYES, OLIVER JACKSON, HANK JONES, WENDELL MARSHALL, JACK McDUFF, JOE NEWMAN, WALTER PERKINS, JOHN "BUCKY" PIZZARELLI, JOHNNY "HAMMOND" SMITH, ART TAYLOR, DOUG WATKINS, FRANK WESS, RICHARD WYANDS

TOTAL TIME 50:26

Compiled by BOB PORTER

Supervision—Esmond Edwards
(except "My Foolish Heart"; "Ca' Purange" by Ozzie Cadena)

Recording engineer—Rudy Van Gelder
(Van Gelder Studios, Englewood Cliffs, NJ)
(except "My Foolish Heart")

Selections recorded between June 16, 1960 and September 9, 1962.

Remastered 1988 by PHIL De LANCIE
(Fantasy Studios, Berkeley)

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AAD
COMPACT disc DIGITAL AUDIO

ORIGINAL Jazz CLASSICS

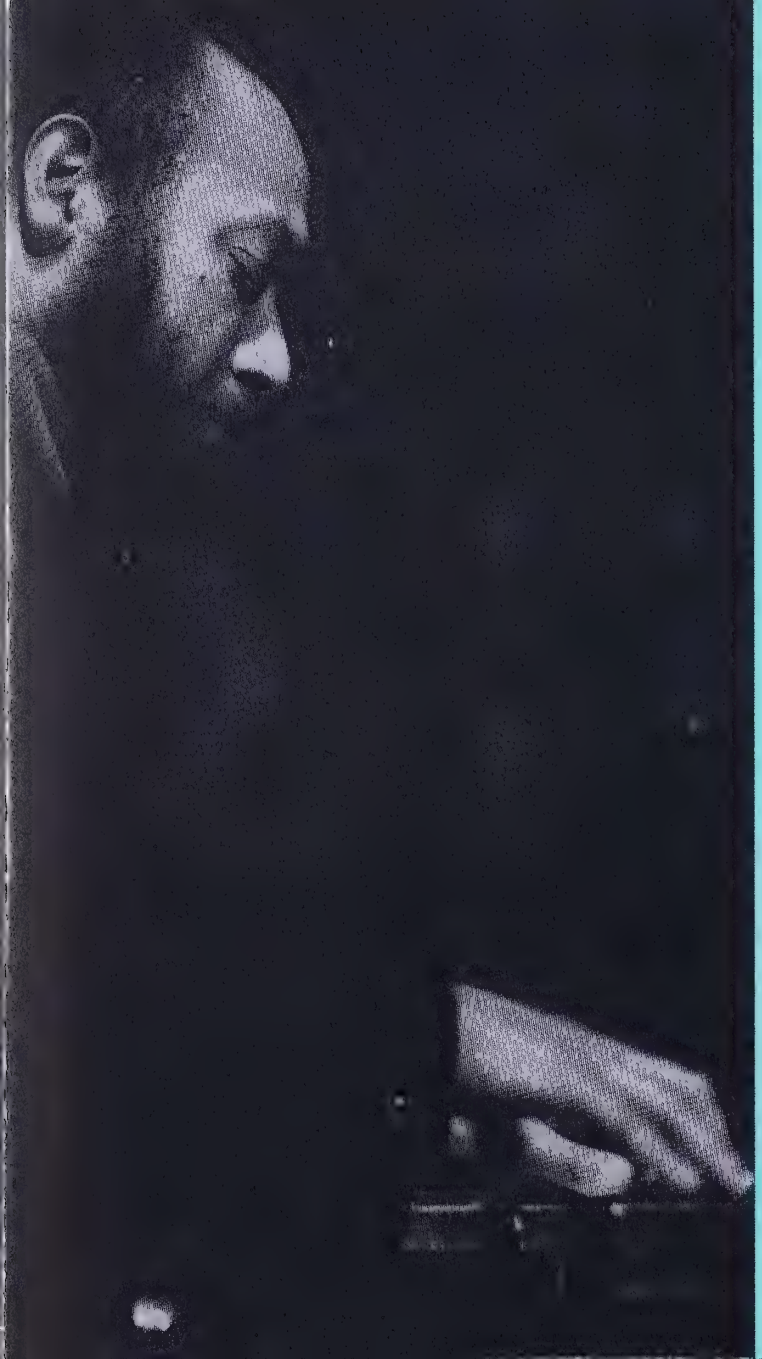
Prestige

STEREO

0 25218-6005-2 1

PRESTIGE OJCCD-6005-2

GENE AMMONS GREATEST HITS, VOL. 1: THE SIXTIES



KENNY BARRON

Sunset To Dawn

Bob Cranshaw
Freddie Waits
Richard Landrum
Warren Smith

MUSE RECORDS

MCD 6014

KENNY BARRON
Sunset To Dawn

Bob Cranshaw
Freddie Waits
Richard Landrum
Warren Smith

MCD 6014

KENNY BARRON
Sunset To Dawn
1. SUNSET 9:08
2. A FLOWER 6:56
3. SWAMP DEMON 4:43
4. AL-KIFHA 6:17
5. DELORES STREET, S.F. 6:43
6. DAWN 6:03
COMPACT disc DIGITAL AUDIO
MCD 6014
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MCD 6014

KENNY BARRON
Sunset To Dawn

1. **SUNSET** 9:08
2. **A FLOWER** 6:56
3. **SWAMP DEMON** 4:43
4. **AL-KIFHA** 6:17
5. **DELORES STREET, S.F.** 6:43
6. **DAWN** 6:03

KENNY BARRON-keyboards, **BOB CRANSHAW**-fender bass,
FREDDIE WAITS-drums, **RICHARD LANDRUM**-conga, percussion,
WARREN SMITH-vibes, percussion

Produced by **DON SCHILITTEN**; Engineer: **PAUL GOODMAN**; Recorded st RCA Studio, NYC on April 2, 1973; Mastering Engineer: **JOE BRESCIO**, The Cutting Room-NYC
Design: **SIGNATURE GRAPHICS**

COMPACT disc DIGITAL AUDIO

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KENNY BARRON/Sunset To Dawn
MUSE RECORDS MCD 6014
MUSE RECORDS MCD 6014
KENNY BARRON/Sunset To Dawn

NAT ADDERLEY

Collectables Jazz Classics

(continued from back panel)

to see Nat Adderley leading a group of his own.

Clearly, it was one of those nights that had to be recorded. Everything was right. Nat had one of the outstanding tenor men with him, Joe Henderson. Brother Cannonball's rhythm section was borrowed, consisting of Joe Zawinul on piano, Victor Gaskin on bass, and Roy McGurdy on drums.

Wally Heider set up his recording equipment, Nesuhi Ertegun of Atlantic Records chatted with Nat Adderley, and then, under ideal conditions, the music began.

The audience was excited at the prospect of hearing extraordinary music. The hipness and enthusiasm of the Standing Room Only audience challenged the musicians and each new piece of material was attacked with fire and imagination.

Nat Adderley gives us a hint of what is to come throughout the album on the first selection, a brisk crisp On *My Journey Now* that has a happy communicative feeling. If this isn't where it's at—this is where it should be.

Fun is just what the title suggests. A cookin' romp by Joe Henderson on tenor, showing why he is one of the top young tenor men on the scene today.

A very hip version of *Good Old Summertime Is* brought very much up to date with some beautifully controlled mute work by Nat.

Joe Zawinul, the pianist on the date, has emerged not only as a powerful pianist but an excellent man to have around for his writing abilities. Joe recently wrote tunes for Ramsey Lewis, Wes Montgomery, and the hit *Mercy, Mercy, Mercy for* Cannonball Adderley. Joe's composing is well represented on tracks 12,13, and 14 of this CD.

Lavender Woman is a beautiful composition by Zawinul. Nat Adderley states the introduction, Henderson glides in with a slight Coltrane feeling, and Nat returns with more statements of his own. Nat runs the gamut of emotions on this tune and it brings a heavy reaction from the audience.

Joe also wrote an impressionistic piece entitled *Painted Desert (is* the painted desert Hollywood?) and the inspired performances of this made it one of the highlights of the evening.

Theme is a collaboration between Zawinul and Adderley which signals the close of the evening and the close of this record. As I mentioned before, the night seemed to be one of those that just demanded to be recorded. It would have been a shame if this evening could not be preserved for those in the audience who helped make it such an exciting evening, and it would be even more of a tragedy if those who did not attend were deprived of these performances. Fortunately it's all here on record to be enjoyed time and time again. This is the best of Nat Adderley and that's saying a lot.

—LES CARTER *KBCA Radio Los Angeles*

Liner notes taken from the original 1967 album

Special thanks to: The Bop Shop, Rochester, NY; and The Attic, Pittsburgh, PA for their assistance.

NAT ADDERLEY

SAYIN' SOMETHIN' / LIVE AT MEMORY LANE

Collectables

COL-CD-6263

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COMPACT disc DIGITAL AUDIO

STEREO

NAT ADDERLEY

LIVE AT MEMORY LANE

ATLANTIC

SAYIN' SOMETHIN' / LIVE AT MEMORY LANE

NAT ADDERLEY

SAYIN' SOMETHIN'

1. **MANCHILD** *(NAT ADDERLEY)* 2:43
2. **CALL ME** *(TONY HATCH)* 3:03
3. **WALLS OF JERICHO** *(Trad Arr. NAT ADDERLEY)* 6:50
4. **GOSPELETTE** *(NAT ADDERLEY)* 3:05
5. **SATIN DOLL** *(DUKE ELLINGTON)* 2:36
6. **CANTALOUPE ISLAND** *(HERBIE HANCOCK)* 7:17
7. **HIPPODELPHIA** *(JOE ZAWINUL)* 3:38
8. **THE OTHER SIDE** *(NAT ADDERLEY)* 7:07

On Manchild, Call Me, Gospelette & Satin Doll, the personnel is: Nat Adderley & Ernie Royal, trumpets; Seldon Powell, tenor sax; Artie Kaplan, baritone sax; J. J. Johnson, trombone; Paul Griffin, piano; Al Gorgoni & Billy Suyker, guitars; George Duvivier, bass; Herb Lovelle, drums, George Devens, percussion. All the trumpet solos are by Nat Adderley. The arranger-conductor on these four sides is Jimmy Wisner. On *Cantaloupe Island, Hippodelphia & The Other Side*, the personnel is: Nat Adderley, trumpet; Joe Henderson, tenor sax; Herbie Hancock, piano; Bob Cranshaw, bass; Roy McCurdy, drums. On *Walls Of Jericho*, John Asbury, piano, replaces Herbie Hancock. Previously released in 1966 as Atlantic 1460

LIVE AT MEMORY LANE

9. **ON MY JOURNEY NOW** *(NAT ADDERLEY)* 4:38
10. **FUN** *(NAT ADDERLEY)* 6:40
11. **GOOD OLD SUMMERTIME** *(GEORGE EVANS / RON SHIELDS / TRAD.)* 9:47
12. **LAVENDER WOMAN** *(JOE ZAWINUL)* 8:15
13. **PAINTED DESERT** *(JOE ZAWINUL)* 8:47
14. **THEME** *(NAT ADDERLEY-JOE ZAWINUL)* 4:49

Total Time: 79:46

Nat Adderley, trumpet; Joe Henderson, tenor sax; Joe Zawinul, piano; Victor Gaskin, bass; Roy McCurdy, drums. This album was recorded in its entirety at "Memory Lane" in Los Angeles, California, at one of the special Monday night jazz concerts presented by KBCA deejays Tommy Bee & Les Carter. Atlantic Records gratefully acknowledges the kind cooperation of Larry Hearn and his staff at "Memory Lane" during the recording of this album. Previously released in 1967 as Atlantic 1474

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COMPACT disc DIGITAL AUDIO

Collectables COL-CD-6263

NAT ADDERLEY SAYIN' SOMETHIN' / LIVE AT MEMORY LANE COL-CD-6263

ELVIN JONES

Collectables Jazz Classics

2 GREAT ALBUMS ON 1 COMPACT DISC

Collectables
COL CD 6242

Collectables
COL 6242
ELVIN JONES
AND THEN AGAIN / MIDNIGHT WALK
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disc
DIGITAL AUDIO

ELVIN JONES

ELVIN JONES

And Then Again

1. **Azan** *(Charles Davis)* 3:35
2. **All Deliberate Speed** *(Melba Liston)* 7:32
3. **Elvin Elpus** *(Melba Liston)* 5:49
4. **Soon After** *(Jodora Marshall)* 3:33
5. **Forever Summer** *(Thad Jones)* 4:01
6. **Len Sirrah** *(Melba Liston)* 3:40
7. **And Then Again** *(Elvin Jones)* 6:19

On *Azan*, *Soon After* & *Len Sirrah*, the personnel is: Elvin Jones, drums; Frank Wess, flute & tenor sax; Charles Davis, baritone sax; Hunt Peters, trombone; Don Friedman, piano; Paul Chambers, bass.

On *All Deliberate Speed*, *Elvin Elpus*, *Forever Summer* & *And Then Again*, the personnel is: Elvin Jones, drums; Charles Davis, baritone sax; Thad Jones, cornet; Hunt Peters, trombone; Hank Jones, piano; Art Davis, bass. Charles Davis & Hunt Peters are not heard on *And Then Again*.

Melba Liston arranged and conducted all the tunes in this CD, with the exception of *And Then Again*, which is a totally improvised piece based on motifs and a tonal center (D minor) pre-set by Elvin Jones.

Originally released as Atlantic 1443 in 1965

Midnight Walk

8. **Midnight Walk** *(Arif Mardin)* 3:22
9. **Lycra Too?** *(Stephen James)* 4:44
10. **Tintiyana** *(Dollar Brand)* 5:55
11. **H.M. On F.M.** *(Hank Mobley)* 5:04
12. **Cross Purpose** *(Thad Jones)* 6:04
13. **All Of Us** *(Thad Jones)* 6:21
14. **The Juggler** *(Elvin Jones)* 4:31

On *Lycra Too?*, *Tintiyana*, *H.M. On F.M.* & *The Juggler*, the personnel is, Elvin Jones, drums; Thad Jones, trumpet; Hank Mobley, tenor sax; Dollar Brand, piano; Donald Moore, bass; Steve James, electric piano.

On *Midnight Walk*, *Cross Purpose* & *All Of Us*, the personnel is: Elvin Jones, drums; Thad Jones, trumpet; Hank Mobley, tenor sax; Dollar Brand, piano; Donald Moore, bass; George Abend, percussion.

Originally released as Atlantic 1485 in 1967

TOTAL TIME 71:18

Design by BRIAN WIBLE

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Collectables
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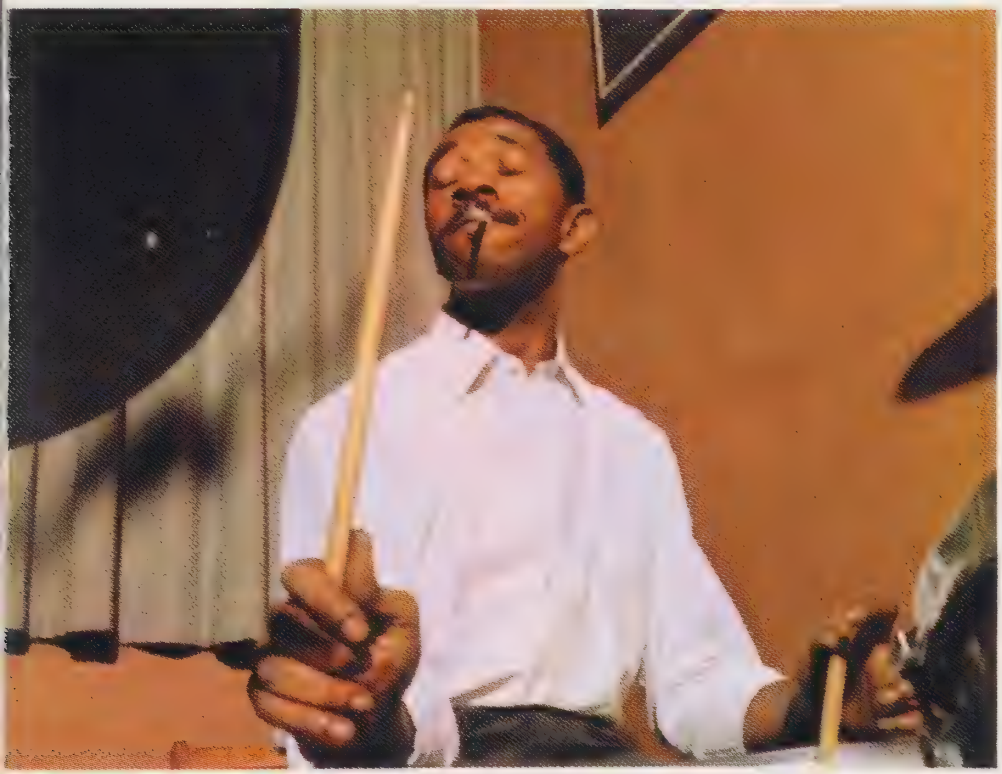
ELVIN JONES AND THEN AGAIN / MIDNIGHT WALK
COL CD 6242

PHILLY JOE JONES & ELVIN JONES

Collectables Jazz Classics

STEREO



PHILLY JOE'S BEAT

FULL dynamic frequency SPECTRUM

ATLANTIC 1340

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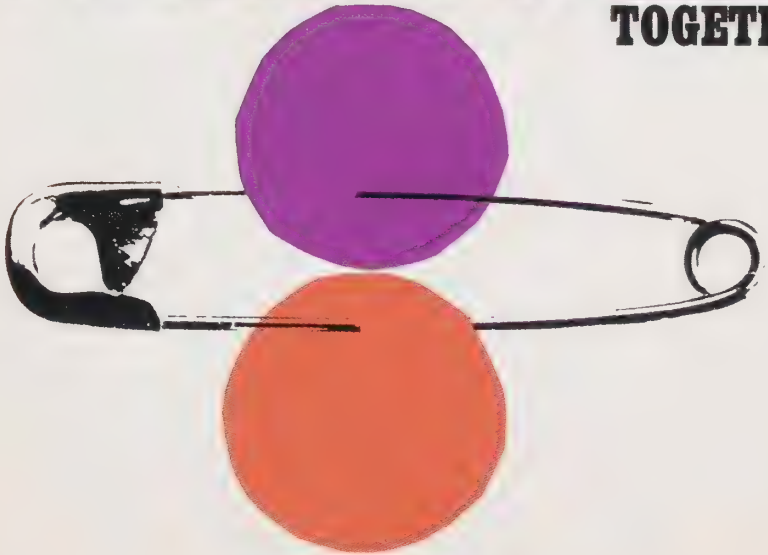
Philly Joe's Beat/
Philly Joe Jones &
Elvin Jones Together

PHILLY JOE JONES & ELVIN JONES

TOGETHER!



ATLANTIC 1428

Philly Joe's Beat/Philly Joe Jones & Elvin Jones Together

PHILLY JOE JONES & ELVIN JONES

COMPACT disc DIGITAL AUDIO

Philly Joe's Beat:

1. Salt Peanuts *(Dizzy Gillespie & Kenny Clarke)* 5:59
2. Muse Rapture *(John Hines)* 11:51
3. Dear Old Stockholm *(Traditional)* 15:01
4. Two Bass Hit *(Dizzy Gillespie & John Lewis)* 6:12
5. Lori *(Jimmy Garrison)* 5:59
6. Go To Take Another Chance *(Philly Joe Jones)* 5:32
7. That's Earl Brother *(Dizzy Gillespie, Ray Brown & Gil Fuller)* 4:32

Personnel: Philly Joe Jones, drums; Bill Barron, tenor sax; Michael Downes, clarinet; Walter Davis, piano; Paul Chambers, bass.
Originally released in 1960 as Atlantic 1344.

"Philly Joe & Elvin Together:

8. La Rue *(Jimmy Garrison)* 5:09
9. Bean *(Wynton Kelly)* 4:02
10. Brown Sugar *(Philly Joe Jones)* 5:33

Personnel: Philly Joe Jones & Elvin Jones, drums; Hank Mobley, tenor sax; Blue Mitchell, trumpet; Curtis Fuller, trombone; Wynton Kelly, piano; Paul Chambers, bass.
Originally released in 1964 as Atlantic 1421.
Total Time: 70:04

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Collectables

Col-CD-6264

Philly Joe's Beat/Philly Joe Jones & Elvin Jones Together COL-CD-6264

Philly Joe Jones Dameronia

Featuring Johnny Griffin

Producer:
Robert E. Sunenblick, M.D.

Uptown UPCD 27.59

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COMPACT disc DIGITAL AUDIO

1. Look, Stop and Listen
2. If You Could See Me Now **3.** Choose Now
4. Focus **5.** Killer Joe **6.** Dial B For Beauty
7. Our Delight **8.** Theme Of No Repeat
9. If You Could See Me Now
10. Look, Stop and Listen

NJ 8272

YUSEF LATEEF
IN'TO SOMETHING

NEW JAZZ

ORIGINAL Jazz CLASSICS

1. RASHEED 5:20
2. WHEN YOU'RE SMILING 4:41
   (Mark Fisher) Mills Music-ASCAP
3. WATER PISTOL 5:36
4. YOU'VE CHANGED 4:50
   (Carey-Fischer) Southern Music Publ. Co.-BMI
5. I'LL REMEMBER APRIL 6:49
   (Raye-dePaul-Johnston) MCA, Inc./
   Rytvoc Music-ASCAP
6. KOKO'S TUNE 6:26
7. P BOUK 7:11

All selections composed by Yusef Lateef (Alnur Music-BMI), except as indicated.

YUSEF LATEEF—tenor sax, flute, oboe
BARRY HARRIS—piano (on "Rasheed," "You've Changed," "I'll Remember April," and "P Bouk")
HERMAN WRIGHT—bass
ELVIN JONES—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; December 29, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

Cover photo—Don Schlitten

PRESTIGE
NEW JAZZ

OJCCD-700-2
(NJ-8272)

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YUSEF LATEEF
INTO SOMETHING
1. RASHEED 5:20
2. WHEN YOU'RE SMILING 4:41
3. WATER PISTOL 5:36
4. YOU'VE CHANGED 4:50
5. I'LL REMEMBER APRIL 6:49
6. KOKO'S TUNE 6:26
7. P BOUK 7:11
ORIGINAL JAZZ CLASSICS
PRESTIGE
NEW JAZZ
COMPACT disc
DIGITAL AUDIO
OJCCD-700-2
(NJ-8272)
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1. RASHEED 5:20
2. WHEN YOU'RE SMILING 4:41
3. WATER PISTOL 5:36
4. YOU'VE CHANGED 4:50
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7. P BOUK 7:11

YUSEF LATEEF—tenor sax, flute, oboe
BARRY HARRIS—piano (on "Rasheed," "You've Changed," "I'll Remember April," and "P Bouk")
HERMAN WRIGHT—bass
ELVIN JONES—drums

Supervision by ESMOND EDWARDS

Recorded in Englewood Cliffs, NJ; December 29, 1961.

Recording engineer—Rudy Van Gelder

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

TOTAL TIME 41:00

Total time has been rounded off to the nearest minute.

AAD
STEREO
COMPACT disc DIGITAL AUDIO
ORIGINAL Jazz CLASSICS
PRESTIGE NEW JAZZ

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INTO SOMETHING
YUSEF LATEEF
PRESTIGE/NEW JAZZ
OJCCD-700-2 (NJ-8272)

impulse!

Yusef Lateef
Live at Pep's

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

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YUSEF LATEEF
Live at Pep's

Produced by Bob Thiele
Reissue produced by Michael Cuscuna
Esecutive Producers: Dave Grusin & Larry Rosen

COMPACT disc DIGITAL AUDIO

DIGITALLY MASTERED

GRD-134

GRP PRESENTS · THE LEGENDARY MASTERS OF JAZZ ·

1. SISTER MAMIE 2. NUMBER 7 3. TWELVE TONE BLUES
4. OSCARLYPSO 5. GEE SAM GEE 6. ROGI
7. SEE SEE RIDER 8. THE MAGNOLIA TRIANGLE
9. THE WEAVER
10. SLIPPIN' & SLIDIN'

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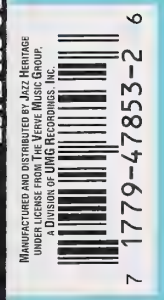
YUSEF LATEEF
LIVE AT PEP'S

1. **Sister Mamie** (Lateef) 5:26
2. **Number 7** (Lateef) 9:39
3. **Twelve Tone Blues** (Feather) 4:50
4. **Oscarlypso*** (Pettiford) 7:44
5. **Gee Sam Gee*** (Lateef) 6:37
6. **Rogi*** (Williams) 6:43
7. **See See Rider** (Ma Rainey) 5:21
8. **The Magnolia Triangle** (Black) 5:14
9. **The Weaver** (Lateef) 5:39
10. **Slippin' & Slidin'** (Lateef) 3:25

*Did not appear on the original album

Produced by Bob Thiele
Reissue Produced by Michael Cuscuna
Executive Producers: Dave Grusin & Larry Rosen

Personnel:
Yusef Lateef - tenor saxophone, flute, bamboo flute, oboe, shenai, argol
Richard Williams - trumpet
Mike Nock - piano
Ernie Farrow - bass
James Black - drums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impulse!
YUSEF LATEEF
LIVE AT PEP'S
5178534

glass bead games

clifford jordan quartet

THE FIFTH OF
THE DOLPHY SERIES

glass bead games

clifford jordan quartet

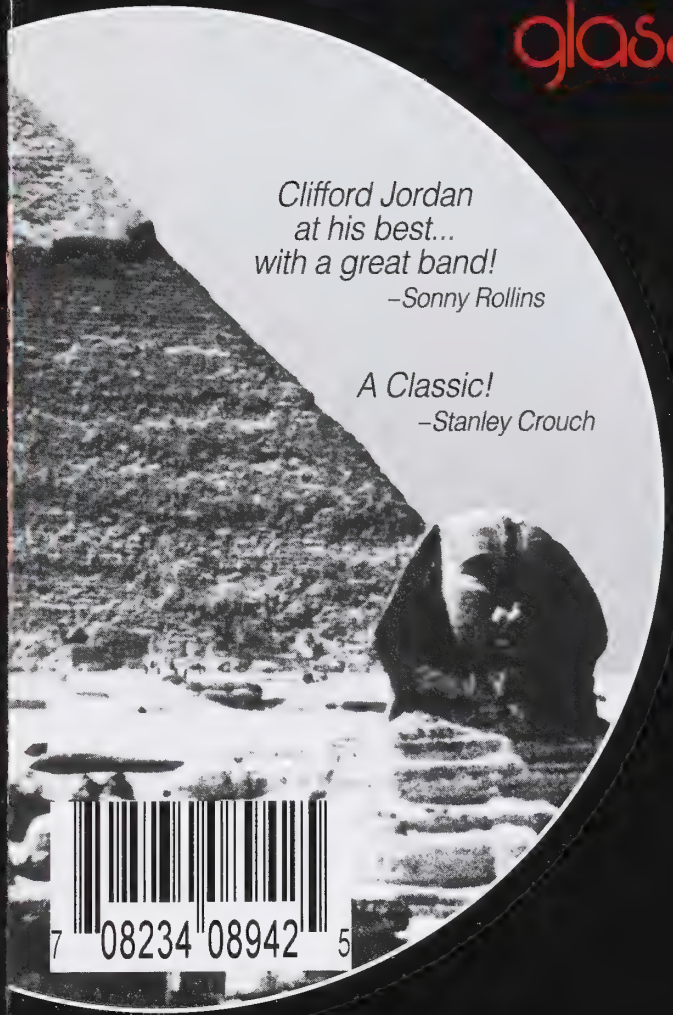
1. POWERFUL PAUL ROBESON
2. GLASS BEAD GAMES
3. PRAYER TO THE PEOPLE
4. CAL MASSEY
5. JOHN COLTRANE
6. EDDIE HARRIS
7. BISKIT
8. SHOULDERS
9. BRIDGEWORK
10. MAIMOUN
11. ALIAS BUSTER HENRY
12. ONE FOR AMOS

All Compositions BMI
HS2006-1

HARVEST SONG RECORDS
℗ *2006*

CLIFFORD JORDAN QUARTET • GLASS BEAD GAMES • HS2006-1

glass bead games



1. POWERFUL PAUL ROBESON 5:40
2. GLASS BEAD GAMES* 3:50
3. PRAYER TO THE PEOPLE* 4:10
4. CAL MASSEY 2:40
5. JOHN COLTRANE 6:45
6. EDDIE HARRIS 4:23
7. BISKIT 5:30
8. SHOULDERS* 5:18
9. BRIDGEWORK* 4:46
10. MAIMOUN 5:37
11. ALIAS BUSTER HENRY 8:18
12. ONE FOR AMOS* 7:48

Total Time: 1:01:22

CLIFFORD JORDAN QUARTETS I & II

QUARTET I
Clifford Jordan–Tenor Saxophone
Stanley Cowell–Piano
Billy Higgins–Drums & Percussion
Bill Lee–Bass
*QUARTET II
Clifford Jordan–Tenor Saxophone
Cedar Walton–Piano
Billy Higgins–Drums & Percussion
Sam Jones–Bass

Originally released on Strata East Records, 1974

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CLIFFORD JORDAN QUARTET • GLASS BEAD GAMES • HS2006-1

S MINGUS
NGES

CHARLE
CHA

CHARLES MINGUS

Changes Two

STEREO

COMPACT disc DIGITAL AUDIO

1. FREE CELL BLOCK F, 'TIS NAZI U.S.A.
2. ORANGE WAS THE COLOR OF HER DRESS, THEN SILK BLUE
3. BLACK BATS AND POLES
4. DUKE ELLINGTON'S SOUND OF LOVE
5. FOR HARRY CARNEY

RHINO

presents

ATLANTIC JAZZ GALLERY

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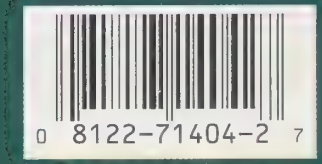
R2 71404

R2 71404 CHARLES MINGUS: CHANGES TWO



1. FREE CELL BLOCK F, 'TIS NAZI U.S.A.
(6:52)

2. ORANGE WAS THE COLOR OF HER DRESS, THEN SILK BLUE
(17:31)

3. BLACK BATS AND POLES
(6:20)

4. DUKE ELLINGTON'S SOUND OF LOVE
(4:13)

5. FOR HARRY CARNEY
(7:57)

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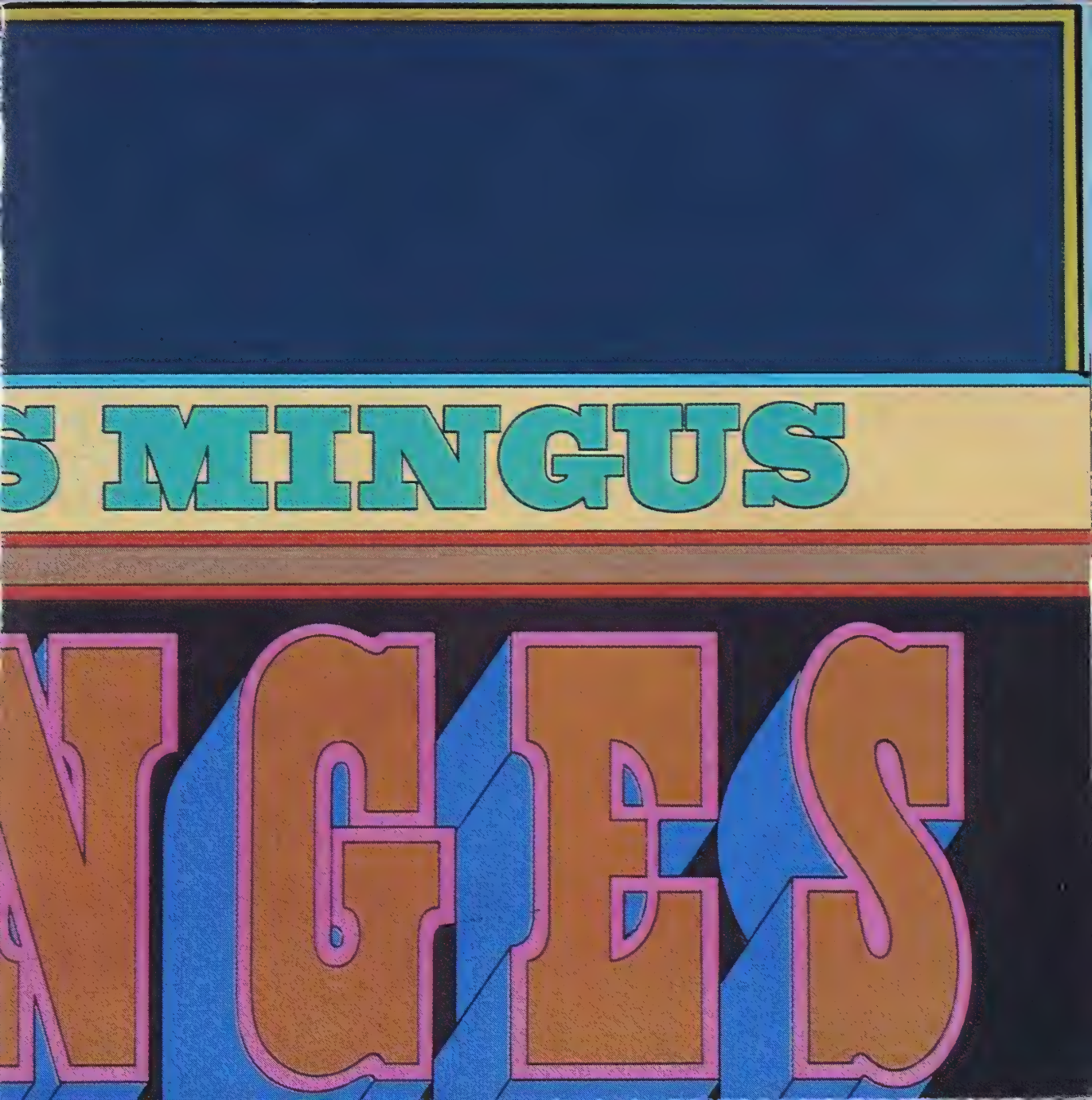
R2 71404 CHARLES MINGUS: CHANGES TWO


S MINGUS
NGES

CHARLES
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CHARLES MINGUS

Changes One

STEREO

COMPACT disc DIGITAL AUDIO

1. REMEMBER ROCKEFELLER AT ATTICA
2. SUE'S CHANGES
3. DEVIL BLUES
4. DUKE ELLINGTON'S SOUND OF LOVE

RHINO

presents

ATLANTIC JAZZ GALLERY

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R2 71403

R2 71403 CHARLES MINGUS: CHANGES ONE

1. REMEMBER ROCKEFELLER AT ATTICA (5:56)
2. SUE'S CHANGES (17:04)
3. DEVIL BLUES (9:24)
4. DUKE ELLINGTON'S SOUND OF LOVE (12:04)

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R2 71403 CHARLES MINGUS: CHANGES ONE

Tracks 5, 6
Same as 4 except add Kiane Zawadi, trombone or euphonium and Howard Johnson, tuba.

Recorded November 1967 in NYC
Recording engineers: Dave Saunders and Ernie Deloch
Cover photo: Lee Friedlander
Produced by Joel Dorn

Mastering by Gene Paul at DB Plus, NYC
Sonic Solutions engineer: Mark Fellows

Produced for release on KOCH Jazz by Donald Elfman and Naomi Yoshii
Reissue design by Kerin J. Kolonoskie

Special thanks to: William "Red" Carraro, Francis Davis, James Isaacs, Fred Bohn of The Attic Record Store, Inc., Pittsburgh, PA and Jack Woker of Stereo Jack's, Cambridge, MA.

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FREDDIE HUBBARD

LIVE IN WARSAW

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PAST PERFECT

SILVER LINE

パースト パーフェクト
PAST PERFECT
SILVER LINE

FREDDIE HUBBARD

LIVE IN WARSAW

1. BOLIVIA (C. WALTON) 12:42
2. GOD BLESS THE CHILD (B. HOLIDAY) 12:53
3. ALL BLUES (M. DAVIS) 17:11
4. DEAR JOHN (F. HUBBARD) 17:01

TOTAL TIME: 59:49

FREDDIE HUBBARD

LIVE IN WARSAW

OSA LC 05057

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SILVER LINE

COMPACT disc DIGITAL AUDIO

STEREO

205776-203

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1. BOLIVIA 12:42
2. GOD BLESS THE CHILD 12:53
3. ALL BLUES 17:11
4. DEAR JOHN 17:01

TOTAL TIME: 59:49

FREDDIE HUBBARD

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4. DEAR JOHN (F. HUBBARD) 17:01

TOTAL TIME: 59:49

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パースト パーフェクト
PAST PERFECT

FREDDIE HUBBARD · LIVE IN WARSAW

THE GREAT CONCERT OF CHARLES MINGUS

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Charles Mingus

CD1

The Great Concert Of Charles Mingus

Midnight At The Champs-Élysées

B0002680-02 CD01

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Charles Mingus

CD2

The Great Concert Of Charles Mingus

Midnight At The Champs-Élysées

B0002680-02 CD02

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CD1

01	A.T.F.W. (Art Tatum Fats Waller)*	04.17
02	Presentation Of Musicians: Johnny Coles' Trumpet	01.08
03	So Long Eric (Don't Stay Over There Too Long)*	21.47
04	Orange Was The Colour Of Her Dress Then Blue Silk	14.29
05	Fables Of Faubus	27.46

CD2

01	Sophisticated Lady	07.55
02	Parkeriana (Dedicated To A Genius)	27.04
03	Meditations On Integration (Or For A Pair Of Wire Cutters)	22.45

Charles Mingus
bass
Eric Dolphy
flute, alto saxophone, bass clarinet
Clifford Jordan
tenor saxophone
Jaki Byard
piano
Dannie Richmond
drums

Recorded April 19, 1964, live at the Théâtre des Champs-Élysées, Paris.
* Previously unreleased

UNIVERSAL MUSIC JAZZ FRANCE

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File Under: Jazz

6 02498 06913 4

KEITH JARRETT/LIFE BETWEEN THE EXIT SIGNS

Keith Jarrett, piano—Charlie Haden, bass—Paul Motian, drums

VORTEX

STEREO
2006

ABOUT THE MUSIC:

I have been asked to say something about the music in this album. I would like very much to do so; however, if there were words to express it, there would be no need for the music.

I *can* speak for Paul, Charlie and myself on an extra-musical level (or a human one). The music is, after all, sincere, so do not question its meaning. What you feel or experience from it is what it is. It is no more and no less than that.

The exits involved are those which everyone is capable of utilizing. I hope they can be glimpsed through our music.

I must add a word about the recording session. It was done without any restrictions whatsoever on the music. Mr. Avakian (man of many worlds) supervised the recording but not one alteration in the music was made. I am extremely grateful for this.

About the beautiful beings named Charlie Haden and Paul Motian, so much is said in the music they play that I will refrain from giving you mere externals.

Finally, I would like to dedicate this album to my wife, Margot, without whom (and she may not know it) this album could not have manifested itself.

KEITH JARRETT

SIDE ONE

1. **LISBON STOMP**
(By Keith Jarrett; Fontelle, BMI. Time: 6:02)
2. **LOVE NO. 1**
(By Keith Jarrett; Fontelle, BMI. Time: 6:11)
3. **LOVE NO. 2**
(By Keith Jarrett; Fontelle, BMI. Time: 4:27)
4. **EVERYTHING I LOVE**
(By Cole Porter; Chappell, ASCAP. Time: 4:30)

SIDE TWO

1. **MARGOT**
(By Keith Jarrett; Fontelle, BMI. Time: 3:43)
2. **LONG TIME GONE (BUT NOT WITHDRAWN)**
(By Keith Jarrett; Fontelle, BMI. Time: 4:51)
3. **LIFE BETWEEN THE EXIT SIGNS**
(By Keith Jarrett; Fontelle, BMI. Time: 6:48)
4. **CHURCH DREAMS**
(By Keith Jarrett; Fontelle, BMI. Time: 6:15)

Recording engineer: Phil Ramone / Cover photo: George Rosenblatt / Cover design: Loring Eutemey
PRODUCED BY GEORGE AVAKIAN

This is a stereo recording. For best results observe the R.I.A.A. high frequency roll-off characteristic with a 500 cycle crossover.

ABOUT THE ARTISTS:

One could fill this back cover with extraordinary press comments about Keith Jarrett, culled from 18 countries within an 18-month time span (he has made six European tours in 1966-67 as a member of the Charles Lloyd Quartet). But you will learn more about Keith Jarrett in just a few minutes' listening. Listen longer, and you'll keep discovering new things all the time in every aspect of his playing—not just the externals of a prodigious imagination and technique which includes plucking, strumming and using every sound resource of the piano in a manner that would have brought joy to the late Henry Cowell, the man who first explored the possibilities of the instrument beyond its keyboard, some sixty years ago.

A student of classical piano since he was big enough to sit on a piano stool, Keith Jarrett became a composition student at 15 and gave a full-scale recital of his own works at 16. After graduating from the Berklee School of Music, he formed his own trio in Boston, played briefly with Roland Kirk and Art Blakey's Jazz Messengers, and joined the Charles Lloyd Quartet at the age of twenty in February, 1966. The story of the Quartet's successes from San Francisco to Moscow and back again is also, of course, part of Keith Jarrett's story as well.

Charlie Haden, the bassist in this recording, is a musician who accomplished the startling switch from country music, which he played in his native Ozarks, to prominence as a member of the original Ornette Coleman Trio which exploded on the jazz scene in the middle fifties. After a long sojourn on the West Coast, he has returned to the Coleman group, which has now been expanded into a quartet.

Paul Motian, best known for his long association with the Bill Evans Trio, is one of the most sensitive drummers in jazz. Virtually his entire career has been spent with small groups, where the delicate nuances of sound which he draws from his instruments have won him a unique position of respect.

GEORGE AVAKIAN

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ATLANTIC *jazz masters*

Bill Evans
You Must Believe In Spring

Erroll Garner
The Greatest Garner

Lennie Tristano
Lennie Tristano

Ray Bryant
Alone At Montreax

Yusef Lateef
The Blue Yusef Lateef

Herbie Mann/The Bill Evans Trio
Nirvana

Richard "Groove" Holmes
Book Of The Blues (Vol. 1)

Ray Charles
The Great Ray Charles

Joe Sample
Spellbound

MCD 5020

JAMES MOODY

FEELIN' IT TOGETHER

KENNY BARRON, LARRY RIDLEY, FREDDIE WAITS

MUSE RECORDS

1. ANTHROPOLOGY (9:07)
(Gillespie / Parker) (Music Sales Corp.) ASCAP
(Atlantic Music Corp.) BMI

2. DREAMS (4:59)
(K. Barron) (Wazuri Music) BMI

3. AUTUMN LEAVES (9:31)
(Kosma / Mercer) (Enoch Et Cie / Morley Music Co.) ASCAP

4. WAVE (7:46)
(Jobim) (Corcovado Music) BMI

5. MORNING GLORY (7:21)
(K. Barron) (Wazuri Music) BMI

6. KRISS KROSS (5:44)
(Holloway / Hilliary) (Red Holloway Co.) BMI

JAMES MOODY
FEELIN' IT TOGETHER

MCD 5020

1. **ANTHROPOLOGY** 9:07
2. **DREAMS** 4:59
3. **AUTUMN LEAVES** 9:31
4. **WAVE** 7:46
5. **MORNING GLORY** 7:21
6. **KRISS KROSS** 5:44

MUSE
RECORDS

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JAMES MOODY / FEELIN' IT TOGETHER

MCD 5020

1. **ANTHROPOLOGY** 9:07
2. **DREAMS** 4:59
3. **AUTUMN LEAVES** 9:31
4. **WAVE** 7:46
5. **MORNING GLORY** 7:21
6. **KRISS KROSS** 5:44

JAMES MOODY
alto and tenor saxophones, flute

KENNY BARRON
piano, electric piano, electric harpsichord

LARRY RIDLEY
bass

FREDDIE WAITS
drums, misc. percussion, flute

Executive Producer: JOE FIELDS

Produced by DON SCHLITTEN

Recording Engineer: MICHAEL DeLUGG
at Media Sound in NYC, on Jan. 15, 1973

Mixing Engineer: PAUL GOODMAN
at RCA Studios in New York City

CD Graphics: RON WARWELL/NJE

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MCD 5020

JAMES MOODY / FEELIN' IT TOGETHER

DIGITALLY REMASTERED FROM THE ORIGINAL ANALOG MASTERS

COLUMBIA JAZZ MASTERPIECES

DIGITALLY REMASTERED

MONK BIG BAND AND QUARTET

IN CONCERT

57636

DISC ONE

1 · **BYE-YA** (11:23)
Previously unreleased

2 · **I MEAN YOU** (12:51)

3 · **EVIDENCE** (13:55)

4 · **EPISTROPHY** (2:06)

5 · **(WHEN IT'S) DARKNESS ON THE DELTA** (5:16)

6 · **PLAYED TWICE** (7:48)

DISC TWO

1 · **MISTERIOSO** (9:43)
Previously unreleased

2 · **EPISTROPHY** (1:17)

3 · **LIGHT BLUE** (12:54)
Previously unreleased

4 · **OSKA T.** (13:19)

5 · **FOUR IN ONE** (14:43)

6 · **EPISTROPHY** (2:23)

COLUMBIA

LEGACY

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THELONIOUS MONK
BIG BAND AND QUARTET IN CONCERT
1. BYE-YA
—T. Monk—
2. I MEAN YOU
—T. Monk—C. Hawkins—
DISC 1
C2K 57636
CK 57849
COLUMBIA
LEGACY
COMPACT
disc
DIGITAL AUDIO
DIDP 080757
DIGITALLY REMASTERED
3. EVIDENCE
—T. Monk—
4. EPISTROPHY
—T. Monk—K. Clarke—
5. (WHEN IT'S) DARKNESS ON THE DELTA
—A. Neiburg—M. Symes—J. Livingston—
6. PLAYED TWICE
—T. Monk—
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THELONIOUS MONK
BIG BAND AND QUARTET IN CONCERT
1. MYSTERIOSO
—T. Monk—
2. EPISTROPHY
—T. Monk—K. Clarke—
DISC 2
C2K 57636
CK 57850
COLUMBIA
LEGACY
COMPACT
disc
DIGITAL AUDIO
DIDP 081222
DJ Db-081555 2
DIGITALLY REMASTERED
3. LIGHT BLUE
—T. Monk—
4. OSKA T
—T. Monk—
5. FOUR IN ONE
—T. Monk—
6. EPISTROPHY
—T. Monk—K. Clarke—
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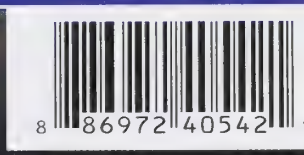
C2K 57636

THELONIOUS MONK

COLUMBIA/LEGACY

Thelonious Monk's December 30, 1963, Philharmonic Hall concert occurred amidst great expectations, and did not disappoint. Only his second big band venture, it drew great critical acclaim. For the original release in 1964, the concert was shortened to fit the Lp format. In this digitally mastered version, the concert has been restored to its entirety for the first time.



DISC ONE

1 · **BYE-YA** (11:23)
Previously unreleased

2 · **I MEAN YOU** (12:51)

3 · **EVIDENCE** (13:55)

4 · **EPISTROPHY** (2:06)

5 · **(WHEN IT'S) DARKNESS ON THE DELTA** (5:16)

6 · **PLAYED TWICE** (7:48)

DISC TWO

1 · **MISTERIOSO** (9:43)
Previously unreleased

2 · **EPISTROPHY** (1:17)

3 · **LIGHT BLUE** (12:54)
Previously unreleased

4 · **OSKA T.** (13:19)

5 · **FOUR IN ONE** (14:43)

6 · **EPISTROPHY** (2:23)

COLUMBIA

LEGACY

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C2K 57636

BIG BAND AND QUARTET IN CONCERT

COLUMBIA/LEGACY

PRCD-24009

Prestige
Charlie Parker
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PRCD-24009

The leading figure in the early revolution of modern jazz, Charlie Parker is featured on these performances with two now-legendary trumpet players each of whom was closely associated with him, Miles Davis and Red Rodney. The program of the album consists of some of the best known literature of the bop era as well as a number of standard ballads particularly attractive to these musicians.

1 Bird Street Theme 3:44 2 Chasin' the Bird 3:41 3 Out of Nowhere 3:04 4 I'll Remember April 3:14
5 This Time the Dream's on Me 3:45 6 A Night in Tunisia 3:44 7 My Old Flame 3:23
8 Bird Street Theme 3:48 9 The Way You Look Tonight 3:31 10 Out of Nowhere 3:25
11 Chasin' the Bird 3:47 12 Dizzy Atmosphere 3:44 13 How High the Moon 3:37
14 Bird Street Theme 3:16 15 Don't Know What Time It Was 3:37 16 Ornithology 3:29
17 Embraceable You 3:35 18 Visa 3:44 19 I Can't the Waterfront 3:44
20 Scrapple from the Apple 3:44 21 Out of Nowhere & Theme 3:44 22 Confirmation 3:16
23 Quasi Nowhere 3:16 24 Hot House 3:38 25 What's New 3:45 26 Diane's Time 3:44
27 Smoke Gets in Your Eyes & Theme 3:44

On #1-14: Charlie Parker—alto saxophone; Miles Davis—trumpet; Duke Jordan—piano; Tommy Potter—bass; Max Roach—drums. Recorded in the spring of 1948.

On #15-27: Charlie Parker—alto saxophone; Red Rodney—trumpet; Al Haig—piano; Tommy Potter—bass; Roy Haynes—drums. Recorded February 15, 1950.

#1-14 originally released on *Bird on 52nd Street* (Fantasy/Debut 6011); #15-27 as *Bird at St. Nick's* (Fantasy/Debut 6012).
Remastering, 2007—Kirk Felton (Fantasy Studios, Berkeley)
This is not a high fidelity album. The historical importance of this album transcends fidelity of sound.
Notes by Ralph J. Gleason

TOTAL TIME 78:51

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8 88072 24009 4
Prestige
PRCD-24009-2

Charlie

Charlie Parker
Charlie Parker
PRCD-24009-2

BLUE NOTE

Lee Morgan

THE RAJAH

Hank Mobley

Cedar Walton

Paul Chambers

Billy Higgins

COMPACT DISC
DIGITAL AUDIO
CD-R FORMAT

THE RAJAH

LEE MORGAN

**LEE MORGAN, trumpet; HANK MOBLEY, tenor sax;
CEDAR WALTON, piano; PAUL CHAMBERS, bass;
GENE TAYLOR, drums.**

1. **A Pilgrim's Funny Farm**
   (C. Massey) 13:31
2. **The Rajah**
   (Lee Morgan) 9:09
3. **Is That So**
   (Duke Pearson) 5:15
4. **Davisamba**
   (Walter Davis) 6:44
5. **What Now My Love**
   (G. Becaud) 5:20
6. **Once In A Lifetime**
   (L. Bricusse-A. Newley) 5:50

Original session produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey
on November 29, 1966
Design: TERRY KOPPEL/MANTEL KOPPEL & SHER
Digital Transfers: RON MCMASTER

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

BLUE NOTE

LEE MORGAN
THE RAJAH

1. A PILGRIM'S FUNNY FARM
2. THE RAJAH
3. IS THAT SO
4. DAVISAMBA
5. WHAT NOW MY LOVE
6. ONCE IN A LIFETIME

COMPACT DISC
DIGITAL AUDIO
CD-R FORMAT

CDP 0777 7 84426 2 2

Original Sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
CDP 7 84426 2
DIDX: 3871

THE RAJAH
LEE MORGAN

Manufactured by Imazon.com Hyde, Lexington, KY
0 77778 44262 2

LEE MORGAN, trumpet; HANK MOBLEY, tenor sax; CEDAR WALTON, piano; PAUL CHAMBERS, bass; GENE TAYLOR, drums.

1. **A Pilgrim's Funny Farm** (C. Massey) 13:31
2. **The Rajah** (Lee Morgan) 9:09
3. **Is That So** (Duke Pearson) 5:15
4. **Davisamba** (Walter Davis) 6:44
5. **What Now My Love** (G. Becaud) 5:20
6. **Once In A Lifetime** (L. Bricusse-A. Newley) 5:50

Original session produced by ALFRED LION
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Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
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on November 29, 1966
Design: TERRY KOPPEL/MANTEL KOPPEL & SHER
Digital Transfers: RON MCMASTER

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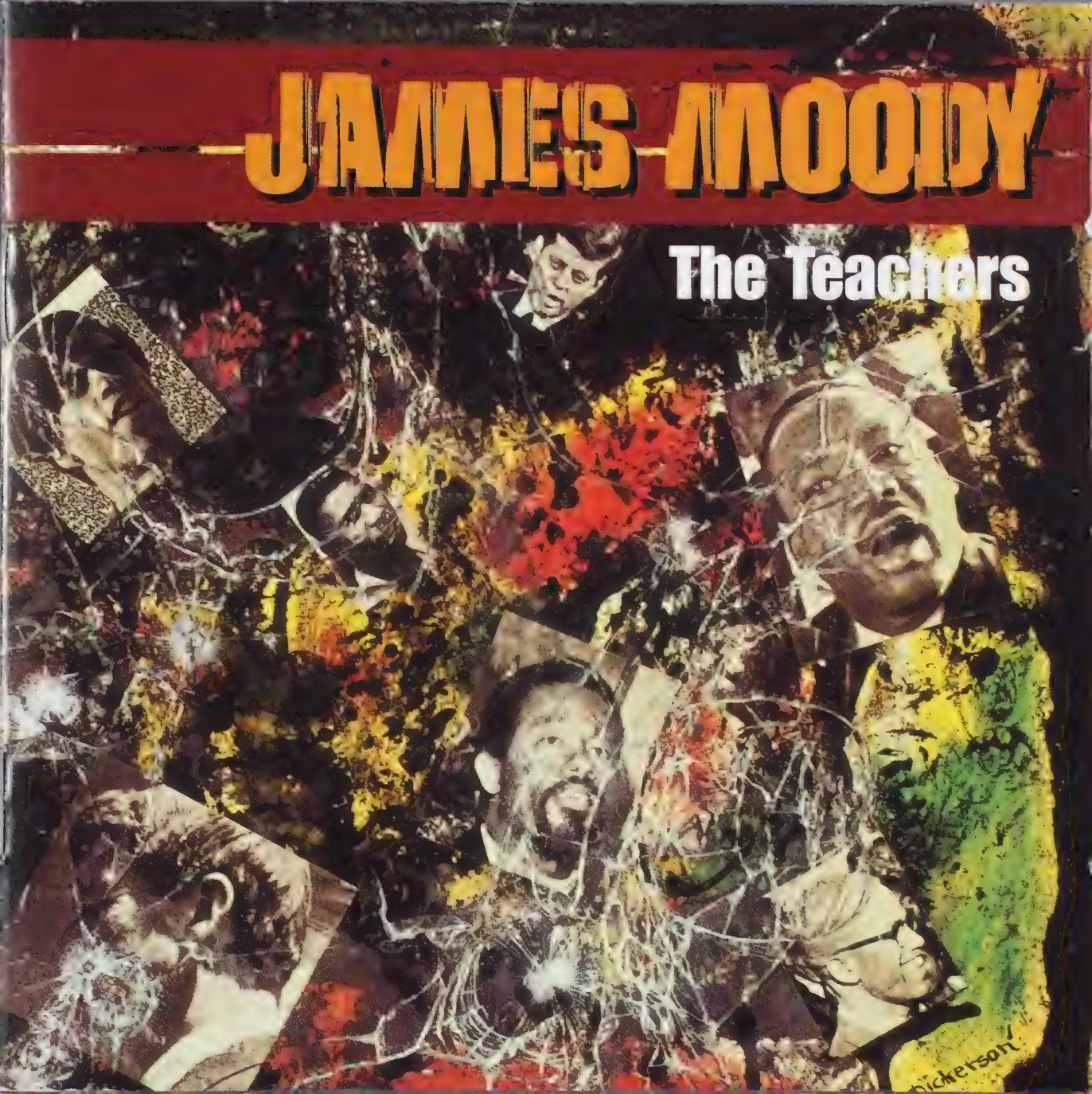
COMPACT DISC
DIGITAL AUDIO
CD-R FORMAT

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

BLUE NOTE® LEE MORGAN THE RAJAH CDP 7 84426 2
CDP 7 84426 2 LEE MORGAN THE RAJAH BLUE NOTE®

JAMES MOODY

The Teachers



The Teachers

06076 81222-2

THE TEACHERS - Disc One
(Perception PLP 6, 1970)

1. **The Teachers** *8.01*
(Wyeth, Gibson, McCord) I Q Music Ltd
2. **Rest Sweetly, Brother Dove** *2.02*
(Chelf) Copyright Control
3. **Unchained** *6.03*
(Moody) I Q Music Ltd
4. **The New Spirit** *4.31*
(Thomas) I Q Music Ltd
5. **Hello Goodbye ("Right On Brother Beatles")** *3.39*
(Lennon, McCartney) Sony-ATV Music Publishing (UK)
6. **Behind Every Good Man** *5.30*
(Moody) I Q Music Ltd
7. **Street Talk Suite** *9.28*
(Wyeth) I Q Music Ltd

HERITAGE HUM - Disc Two
(Perception PLP 22, 1971)

1. **Heritage Hum** *5.00*
(Heath) Copyright Control
2. **Sound For Sore Ears** *5.52*
(Heath) Kensington Music Ltd
3. **Road Runner** *4.29*
(Longo) Copyright Control
4. **Can't Fool Around With Love** *5.18*
(Moody) Copyright Control
5. **Rainy Days** *6.06*
(Van Heusen, Burke) Warner Chappell Music Ltd/Campbell Connelly & Co Ltd
6. **Travel On** *7.29*
(Longo) Copyright Control
7. **Soul Searching** *7.24*
(Texira) Copyright Control
8. **Parker's Mood** *4.07*
(Parker, Jefferson) Copyright Control
9. **Pennies From Heaven** *2.27*
(Johnston, Burke) Campbell Connelly & Co Ltd

Disc One: All tracks Ⓟ 1970, Disc Two: All tracks Ⓟ 1971 The copyright in these sound recordings is owned by Perception Records Ltd, under exclusive license to Sanctuary Records Group Ltd.
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A Sequel Production for Castle Music, a label of Sanctuary Records Group Ltd.

JAMES MOODY
The Teachers
Disc One

JAMES MOODY
The Teachers
Disc Two
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castle
06076 81222

The Teachers couples the two funk-tinged albums this legendary tenor saxophonist recorded for Perception: the politically-inspired LP *The Teachers* from 1970 and *Heritage Hum* (1971), featuring Eddie Jefferson.

DISC 1
THE TEACHERS

1. The Teachers
2. Rest Sweetly, Brother Dove
3. Unchained
4. The New Spirit
5. Hello Goodbye
6. Behind Every Good Man
7. Street Talk Suite

DISC 2
HERITAGE HUM

1. Heritage Hum
2. Sound For Sore Ears
3. Road Runner
4. Can't Fool Around With Love
5. Rainy Days
6. Travel On
7. Soul Searching
8. Parker's Mood
9. Pennies From Heaven

0 60768 12222 2

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JAMES MOODY THE TEACHERS
06076 81222-2

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE
TARU
LEE MORGAN
Bennie Maupin/George Benson
John Hicks/Reggie Workman/Billy Higgins

7243 5 22670 2 6

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LEE MORGAN

TARU

1. AVOTCJA ONE
2. HAESCHEN
3. DEE LAWD
4. GET YOURSELF TOGETHER (GET YO'SELF TOGETHA)
5. TARU, WHAT'S WRONG WITH YOU
6. DUREM

Original session produced by Francis Wolff and Duke Pearson

Produced for release by Michael Cuscuna

7243 5 22670 2 6

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BLUE NOTE®

BLUE NOTE
connoisseur cd series
LIMITED EDITION

STEREO

Blue Note 22670

TARU

LEE MORGAN

LEE MORGAN, trumpet; BENNIE MAUPIN, tenor saxophone;
GEORGE BENSON, guitar; JOHN HICKS, piano;
REGGIE WORKMAN, bass; BILLY HIGGINS, drums.

1. **AVOTCJA ONE (6:43)**
   (John Hicks)
2. **HAESCHEN (6:11)**
   (Lee Morgan)
3. **DEE LAWD (5:50)**
   (Lee Morgan)
4. **GET YOURSELF TOGETHER (GET YO'SELF TOGETHA) (6:24)**
   (Lee Morgan)
5. **TARU, WHAT'S WRONG WITH YOU (5:17)**
   (Cal Massey)
6. **DUREM (7:28)**
   (Lee Morgan)

Original session produced by FRANCIS WOLFF and DUKE PEARSON
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on February 15, 1968
Transferred using 24-bit resolution and mastered by RON McMASTER
Cover and liner photographs by FRANCIS WOLFF © Mosaic Images
Reissue design by PATRICK ROQUES

Originally issued in 1980 as Blue Note LT-1031

Note: The dropout at 1:59 on track 4 is in the original master tape.

For a complete catalog write to **BLUE NOTE RECORDS**, 304 Park Avenue South, 3rd Floor, New York, NY 10010
www.bluenote.com

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BLUE NOTE ®
LEE MORGAN-TARU
7243 5 22670 2 6
7243 5 22670 2 6
LEE MORGAN-TARU
BLUE NOTE ®

SUNNY MURRAY

ODEAN POPE WAYNE DOCKERY

13th steps on gloss

And,to be sure, the feeling would not have been possible, if not for Mr.Wayne Dockery's sincere hard-driving and soulfully creative playing.

For those,who enjoy this album, I truly wish them well. And for those,who don't, they may go to hell. Bye.
For all Peace, Love, Music, Money.
Thank you,

enja

SUNNY MURRAY TRIO

13 steps on glass

Odean Pope tenorsaxophone
Wayne Dockery bass • **Sunny Murray** drums

GEMA
CD 8094-2
STEREO

COMPACT disc DIGITAL AUDIO

1. **Lover** 3:16 • 2. **Blues For P.C.** 5:10
3. **EMOI** 4:24 • 4. **Constant Blue** 4:58
5. **Well You Needn't** 4:47
6. **I Want To Talk About You** 6:34
7. **Lonely Man** 4:23 • 8. **Moose The Mooch** 4:37
9. **Out For A Walk** 4:48
10. **Sonnymoon For Two** 6:40

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LC 3126

SUNNY MURRAY drums

ODEAN POPE tenor saxophone

WAYNE DOCKERY bass

Special guest on Constant Blue: MICHAEL HORNSTEIN alto saxophone

1. **Lover** by Rodgers & Hart (Famous Music Corp.) 3:16
2. **Blues for P.C.** by John Coltrane 5:10
3. **EMOI** by Sunny Murray (ENJA/TUTU/GEMA) 4:24
4. **Constant Blue** by Michael Hornstein (ENJA/TUTU/GEMA) 4:58
5. **Well You Needn't** by Thelonious Monk (B.M.I./Regent Music) 4:47
6. **I Want To Talk About You** by Billy Eckstine (Hill & Range) 6:34
7. **Lonely Man** by Sunny Murray (ENJA/TUTU/GEMA) 4:23
8. **Moose The Mooche** by Charlie Parker (Atlantic Music Corp.) 4:37
9. **Out For A Walk** by Odean Pope (B. Hennen Publishing, Moers) 4:48
10. **Sonnymoon For Two** by Sonny Rollins (SBK Unart Catalog Inc.) 6:40

Producer: Horst Weber
Engineer: Willy Schmidt
Location: Trixi Studio, Munich
Rec. Date: November 13, 1994
Inlay Artwork: Isabell Soumirrard
Booklet Photos: Jürgen Schönwiese
Cover Design: Michael Stückl

Michael Hornstein is featured on his CD: LANGSAMES BLAU enja 8028-2

Sunny Murray is featured on Aki Takase's CD: CLAPPING MUSIC enja 8090-2

enja CD 8094-2 (LC)3126

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7 67522 80942 8

SUNNY MURRAY TRIO ★ 13# STEPS ON GLASS
enja CD 8094-2
enja CD 8094-2
SUNNY MURRAY TRIO ★ 13# STEPS ON GLASS

JOHNNY COLES
BOOKER ERVIN
GRANT GREEN
BUTCH WARREN
BILLY HIGGINS

HORACE PARLAN

STEREO
84134 BLUE NOTE

"happy frame of mind"!

horace parlan

COMPACT disc DIGITAL AUDIO

HAPPY FRAME OF MIND
HORACE PARLAN

JOHNNY COLES, trumpet; BOOKER ERVIN, tenor sax; GRANT GREEN, guitar; HORACE PARLAN, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **Home Is Africa**
   (Ronnie Boykins) 8:45
2. **A Tune For Richard**
   (Booker Ervin) 6:05
3. **Back From The Gig**
   (Horace Parlan) 5:50
4. **Dexi**
   (Johnny Coles) 5:45
5. **Kucheza Blues**
   (Randy Weston) 5:35
6. **Happy Frame Of Mind**
   (Horace Parlan) 6:10

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey
on February 15, 1963
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Digital Transfers: RON MCMASTER

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HORACE PARLAN

HAPPY FRAME OF MIND

BLUE NOTE®

CDP 0777 7 84134 2 4

COMPACT disc DIGITAL AUDIO

1 Home Is Africa
2 A Tune For Richard
3 Back From The Gig
4 Dexi
5 Kucheza Blues
6 Happy Frame Of Mind

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

CDP: 7 84134 2
DIDX: 3872
Total Time: 38:10

HAPPY FRAME OF MIND
HORACE PARLAN

JOHNNY COLES, trumpet; BOOKER ERVIN, tenor sax; GRANT GREEN, guitar; HORACE PARLAN, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **Home Is Africa**
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BLUE NOTE® HAPPY FRAME OF MIND HORACE PARLAN CDP 7 84134 2
CDP 7 84134 2 HORACE PARLAN HAPPY FRAME OF MIND BLUE NOTE®

CHARLIE PARKER

BIRD AT CARNEGIE HALL

COOL BLUE RECORDS

C&B-CD105

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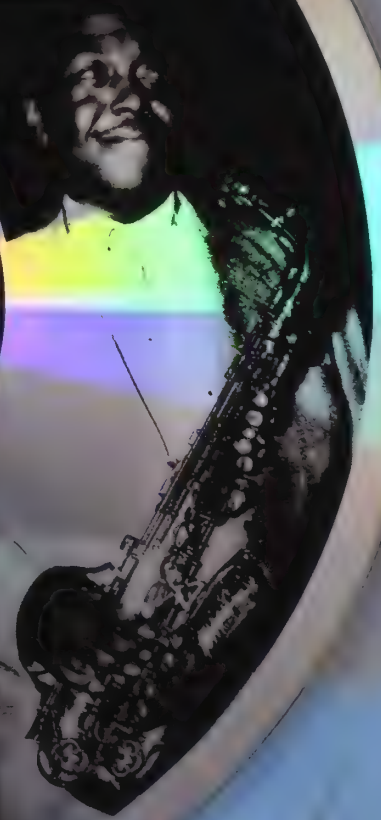
CHARLIE PARKER

BIRD AT CARNEGIE HALL



C&B-CD105

COOL BLUE RECORDS

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COMPACT disc DIGITAL AUDIO

1. NIGHT IN TUNISIA. 2. DIZZY ATMOSPHERE.
3. GROOVIN' HIGH. 4. CONFIRMATION. 5. KO-KO.
6. INTRODUCTION BY SYMPHONY SID TORIN, M.C.
7. ORNITHOLOGY. 8. CHERYL. 9. KO-KO.
10. BIRD OF PARADISE. 11. NOW'S THE TIME.
12. INTRODUCTION. 13. NIGHT IN TUNISIA.
14. 52nd STREET THEME. 15. THE SONG IS YOU.
16 .MY FUNNY VALENTINE.
17 .COOL BLUES.

CHARLIE PARKER
BIRD AT CARNEGIE HALL

C&B-CD105

COMPACT disc DIGITAL AUDIO

Historic Charlie Parker performances in the hallowed setting of the prestigious Carnegie Hall - here for the first time compiled on one CD.

DIZZY GILLESPIE, trumpet; **CHARLIE PARKER,** alto sax; **JOHN LEWIS,** piano; **AL McKIBBON,** bass; **JOE HARRIS,** drums.
September 29, 1947.

1. NIGHT IN TUNISIA *(Gillespie-Paparelli)* 5:05
2. DIZZY ATMOSPHERE *(D. Gillespie)* 3:58
3. GROOVIN' HIGH *(Parker-Gillespie)* 5:14
4. CONFIRMATION *(C. Parker)* 5:39
5. KO-KO *(C. Parker)* 4:09

RED RODNEY, trumpet; **CHARLIE PARKER,** alto sax; **AL HAIG,** piano; **TOMMY POTTER,** bass; **ROY HAYNES,** drums.
December 24, 1949.

6. INTRODUCTION BY SYMPHONY SID TORIN, M.C. 1:03
7. ORNITHOLOGY *(Parker-Harris)* 4:31
8. CHERYL *(C. Parker)* 5:11
9. KO-KO *(C. Parker)* 5:15
10. BIRD OF PARADISE *(C. Parker)* 6:10
11. NOW'S THE TIME *(C. Parker)* 5:16

DIZZY GILLESPIE, trumpet; **CHARLIE PARKER,** alto sax; **WALTER BISHOP,** piano; **WALTER YOST,** bass; **ROY HAYNES,** drums; **CANDIDO CAMERO,** conga drum.
November 14, 1952.

12. INTRODUCTION 0:49
13. NIGHT IN TUNISIA *(Gillespie-Paparelli)* 7:30
14. 52nd STREET THEME *(T. Monk)* 2:16

CHARLIE PARKER, alto sax; **JOHN LEWIS,** piano; **PERCY HEATH,** bass; **KENNY CLARKE,** drums.
September 25, 1954.

15. THE SONG IS YOU (Kern-Hammerstein II) 4:25
16. MY FUNNY VALENTINE (Rodgers-Hart) 2:07
17. COOL BLUES (C. Parker) 2:54

Total time 71:44

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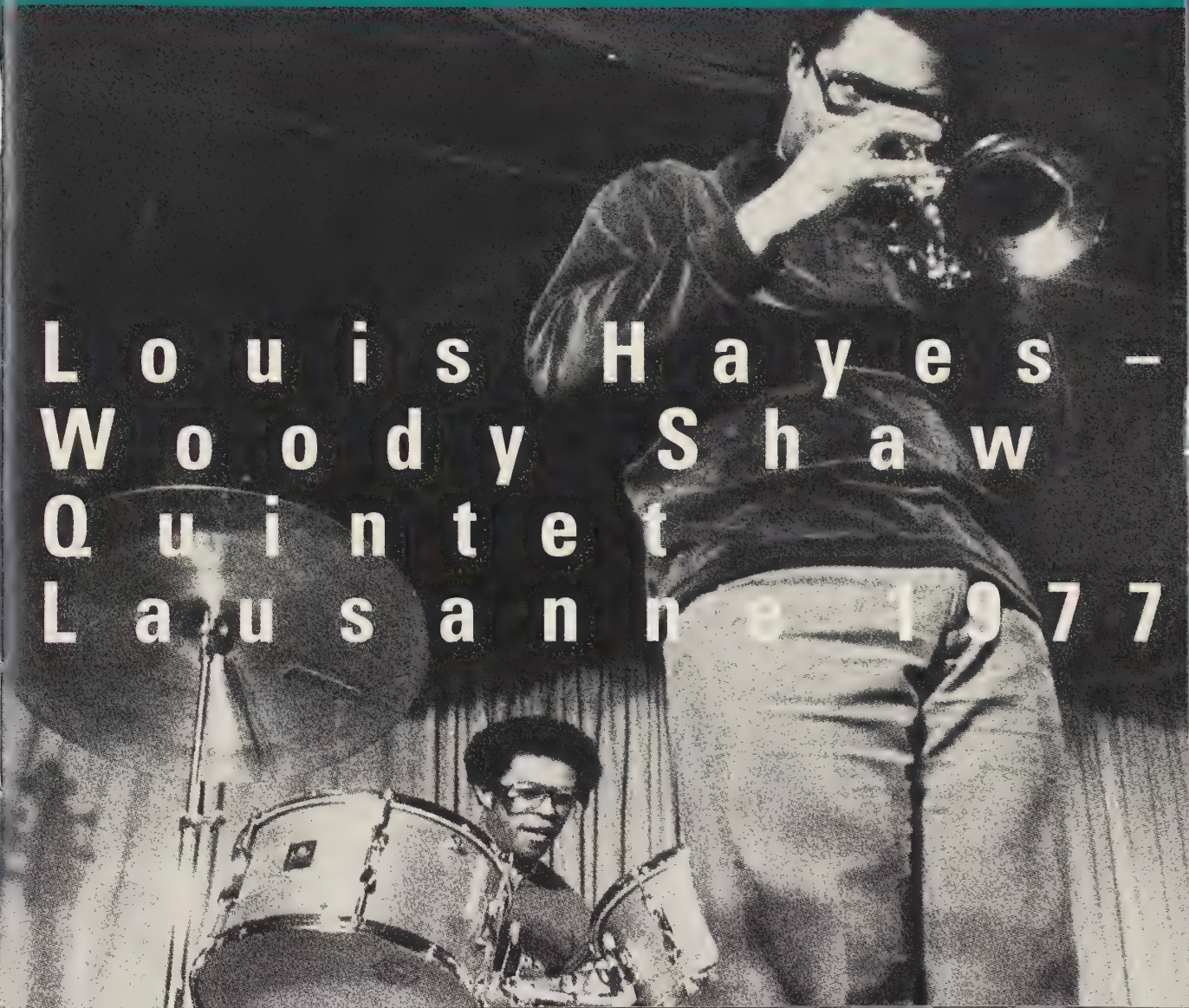
C&B-CD105 COOL N' BLUE RECORDS CHARLIE PARKER • BIRD AT CARNEGIE HALL

Select Jazz

Swiss Radio Days
Jazz Series

5
volume



Louis Hayes – Woody Shaw Quintet Lausanne 1977

Louis Hayes-Woody Shaw Quintet
Lausanne 1977

Woody Shaw		trumpet, flugelhorn
René McLean		tenor and soprano saxophones, flute
Ronnie Mathews		piano
Stafford James		bass
Louis Hayes		drums
1	**In Case You Haven't Heard** Woody Shaw (Celestial Harmonies BMI)	15:25
2	**Moontrane** Woody Shaw (Celestial Harmonies BMI)	15:39
3	**Contemplation** Wayne Shorter, arr. R. Mathews	8:08
4	**Jean-Marie** Ronnie Mathews (Twentyeight Street Music ASCAP)	13:35
5	**Bilad As Sudan** René McLean (Mecca Music)	19:16
	Total time	72:03

Design:
Les Ateliers du Nord,
W. Jeker, Lausanne

TCB 02052
P&C 1996 TCB Music SA
Louis Hayes –
Woody Shaw
Quintet
Lausanne 1977
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COMPACT disc DIGITAL AUDIO

TCB where music matters

Swiss Radio Days
Jazz Series

5
volume

Louis Hayes-Woody Shaw Quintet
Lausanne 1977

Woody Shaw	trumpet, flugelhorn
René McLean	tenor and soprano saxophones, flute
Ronnie Mathews	piano
Stafford James	bass
Louis Hayes	drums

1	**In Case You Haven't Heard** Woody Shaw (Celestial Harmonies BMI)	15:25
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4	**Jean-Marie** Ronnie Mathews (Twentyeight Street Music ASCAP)	13:35
5	**Bilad As Sudan** René McLean (Mecca Music)	19:16
	Total time	72:03

Produced by
TCB Music SA, ADD

Co-produced by
Fondation Select

Executive producers
Peter Schmidlin TCB
Yvan Ischer
JazzZ/RSR – Espace 2

Location and date
Salle d'Epalinges,
Lausanne
February 4, 1977

Original concert producer
Pierre Grandjean

Recording engineers
J. P. Molliet & J. P. Tzaud

Digital editing & mastering
August 1996
by Antoine Ogay,
Pre-Mastering, Nyon

Marketing/Promotion
René J. Aeberhardt TCB

Liner notes
James B. Woode

Photos
Private collection
of Louis Hayes

P & C 1996 TCB Music SA
Cité-Centre, Grand-Rue 92/5
CH-1820 Montreux
Phone +41 +21 +966 55 90
Fax +41 +21 +966 55 92

TCB Records TCB Distribution ESPACE 2 RADIO SUISSE ROMANDE LC 5370 SUISA SRG SSR Select Jazz

OUT OF THE AFTERNOON

ROY HAYNES QUARTET

FEATURING: ROLAND KIRK / HENRY GRIMES / TOMMY FLANAGAN

1> Moon Ray 6:38

2> Fly Me to the Moon (In Other Words) 6:38

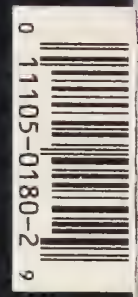
3> Raoul 5:59

4> Snap Crackle 4:09

5> If I Should Lose You 5:47

6> Long Wharf 4:40

7> Some Other Spring 3:29



Personnel:

Roland Kirk, tenor sax, manzello, stritch, flutes

Tommy Flanagan, piano

Henry Grimes, bass

Roy Haynes, drums

Original sessions produced by Bob Thiele

Reissue produced by Michael Cuscuna

IMPD-180

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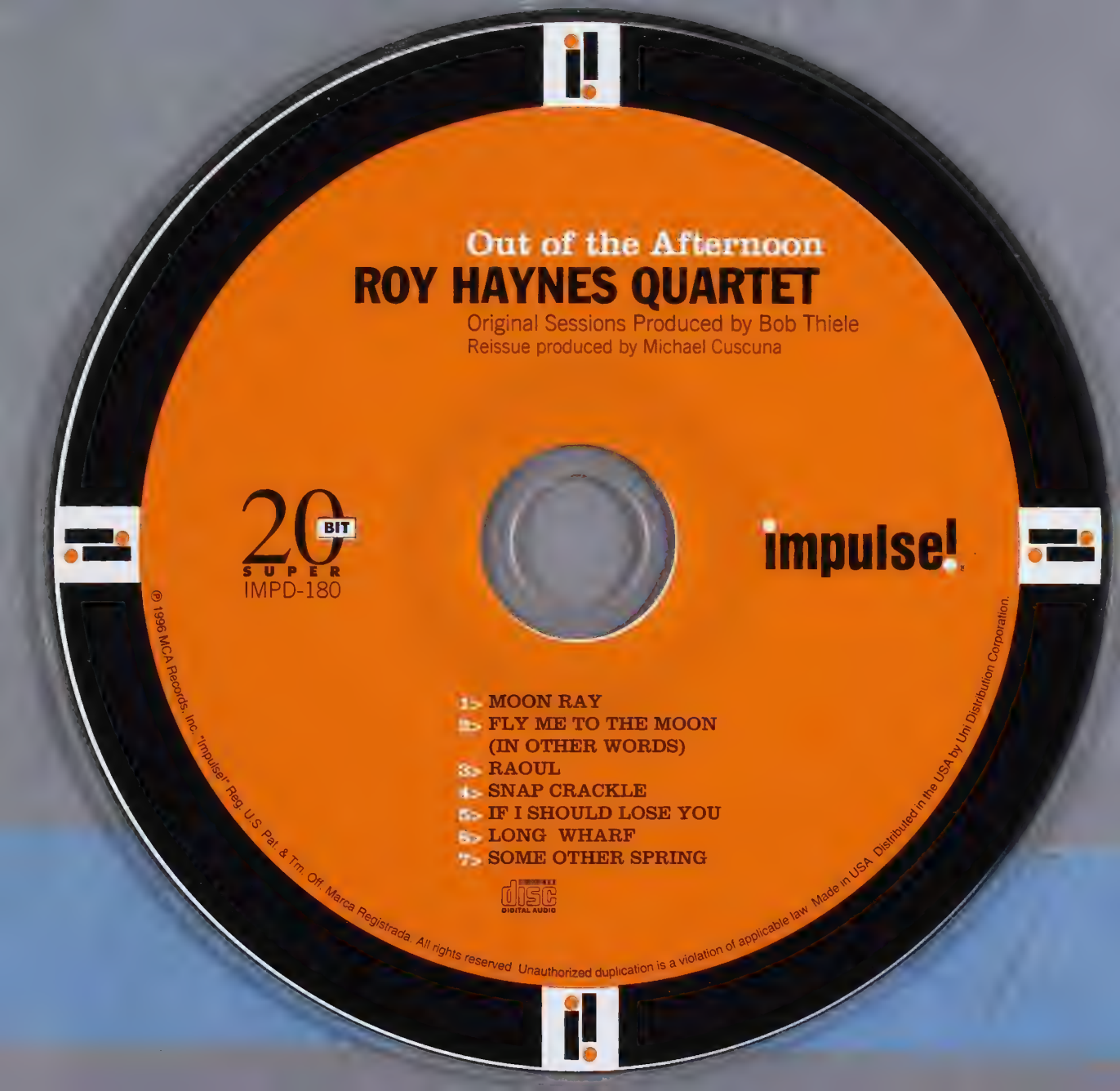
Out of the Afternoon
ROY HAYNES QUARTET
Original Sessions Produced by Bob Thiele
Reissue produced by Michael Cuscuna
20 BIT SUPER
IMPD-180
impulse!
1. MOON RAY
2. FLY ME TO THE MOON (IN OTHER WORDS)
3. RAOUL
4. SNAP CRACKLE
5. IF I SHOULD LOSE YOU
6. LONG WHARF
7. SOME OTHER SPRING
DIGITAL AUDIO
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OUT OF THE AFTERNOON

ROY HAYNES QUARTET

IMPD-180

dan's "Misty Thursday" was proposed to me by the producer, Duke sent me the music, I looked at it and played it - it was beautiful. Duke had just recorded it a few days before and they had a copy of it at the studio. I listened to it and checked out the feeling that he had and the feeling that I wanted to do, my interpretation of it is a little different to his, but it's still the same tune. It turned out to be a great vehicle for me, it showed aspects of my playing that might not have been heard, if I wouldn't have recorded that tune.

I had to pay honour to Mary Lou Williams, so I did her tune "Medi II", which is a swinging tune that came out nice.

I wanted to do some Coltrane music and I thought "Straight Street" might be good to do, because a lot of people are not touching it too tough. "Big Foot" is a tribute to "Bird". In interpretating the music of say Charlie Parker and John Coltrane one should give the same respect that you would when you are playing a piece by Stravinsky or Bartok.

"Arrival" is one of my own tunes, I wrote it a few years ago when I was playing in Jazz Interactions' Workshop for young musicians directed by Joe Newman. I wanted to project love and history, and I want to try my best to uphold the rich piano tradition that has been laid down before me, and to be as humble as I can. First you should learn what the man wrote, then you can make your own interpretation. It's just as hard to play the music of John Coltrane as to play classical compositions.

My experience with the latin bands has got my two-handed piano together, it has enabled me to play with both hands any lines that normally would be played by the right hand. And the reason why I tried to do this kind of playing on the record, is because I hold this style of piano to be almost exstinct, outside of latin bands and some of the older masters on piano. That's the way you play in latin bands, that ***the sound.*** *You have to be moving, you know, I've scuffled a lot but I'm trying."*

PIANO MAN
HILTON RUIZ

SteepleChase
PRODUCED BY NILS WINTHER
SCCD – 31036

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COMPACT disc DIGITAL AUDIO

MADE IN DENMARK
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BIEM/n©b

1. ONE FOR HAKIM (Hilton Ruiz) 4:21
2. MISTY THURSDAY (Duke Jordan) 11:11
3. MEDI II (Mary Lou Williams) 4:27
4. STRAIGHT STREET (John Coltrane) 3:58
5. BIG FOOT (Charlie Parker) 10:40
6. ARRIVAL (Hilton Ruiz) 8:09
7. GIANT STEPS (John Coltrane) 10:29

9440 Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Stereo Ste

RIVERSIDE

THE OUTER VIEW
GEORGE RUSSELL

ORIGINAL Jazz CLASSICS

COMPACT DISC

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DDD = digital tape recorder used during session recording, mixing and/or editing, and mastering (transcription).

ADD = analog tape recorder used during session recording; digital tape recorder used during subsequent mixing and/or editing and during mastering (transcription).

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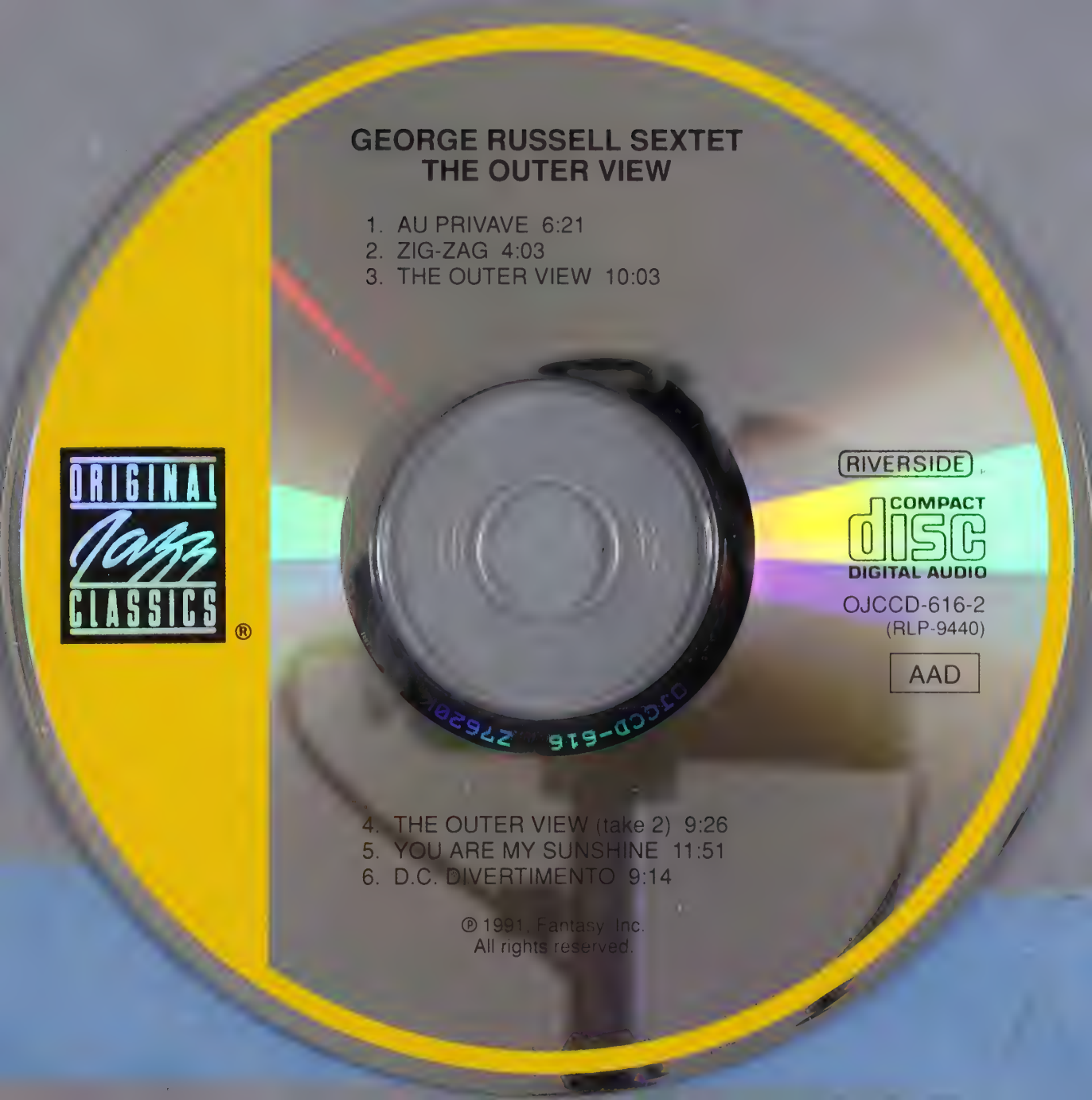
(RLP-9440)


GEORGE RUSSELL SEXTET
THE OUTER VIEW
1. AU PRIVAVE 6:21
2. ZIG-ZAG 4:03
3. THE OUTER VIEW 10:03
ORIGINAL JAZZ CLASSICS
RIVERSIDE
COMPACT disc DIGITAL AUDIO
OJCCD-616-2
(RLP-9440)
AAD
4. THE OUTER VIEW (take 2) 9:26
5. YOU ARE MY SUNSHINE 11:51
6. D.C. DIVERTIMENTO 9:14
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1. AU PRIVAVE 6:21
2. ZIG-ZAG 4:03
3. THE OUTER VIEW 10:03
*4. THE OUTER VIEW (Take 2) 9:26
5. YOU ARE MY SUNSHINE 11:51
6. D.C. DIVERTIMENTO 9:14

*Bonus track.

GEORGE RUSSELL—piano
DON ELLIS—trumpet
GARNETT BROWN—trombone
PAUL PLUMMER—tenor sax
STEVE SWALLOW—bass
PETE LA ROCA—drums
SHEILA JORDAN—vocal on "You Are My Sunshine"

Produced by ORRIN KEEPNEWS

Recorded in New York City; August 27, 1962.

Digital remastering, 1991—Phil De Lancie (Fantasy Studios, Berkeley)

Sheila Jordan appears courtesy of Blue Note Records.

Riverside Records, Tenth and Parker
Berkeley, CA 94710
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TOTAL TIME 52:00

Total time has been rounded off to the nearest minute.

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AAD

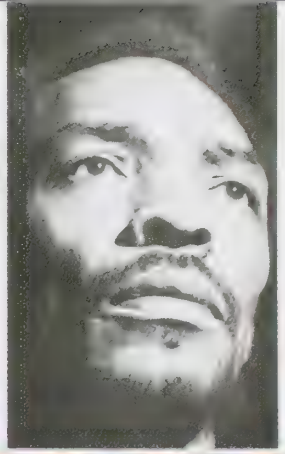
COMPACT disc DIGITAL AUDIO

ORIGINAL Jazz CLASSICS

RIVERSIDE ® STEREO

STEREO

15364 BLUE NOTE



DIMENSIONS & EXTENSIONS + SAM RIVERS

SAM RIVERS

DIMENSIONS AND EXTENSIONS

Produced by Alfred Lion

Originally recorded on March 17, 1967 at the Van Gelder Recording Studio, Englewood Cliffs, New Jersey

Remastered in 2008 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
Liner photographs from the actual session
by Francis Wolff © Mosaic Images

Originally issued in 1977 on Blue Note BNLA 453

Reissue creative direction by Gordon H Jee
Reissue design by Amanda Wray

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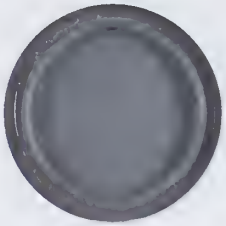
50999 2 15364 2 7

BLUE NOTE

DIMENSIONS AND EXTENSIONS

SAM RIVERS



1 PRECIS
2 PAEAN
3 EFFUSIVE MELANGE
4 INVOLUTION
5 AFFLATUS
6 HELIX

Produced by Alfred Lion
Remastered in 2008 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE

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NOTE®

THE RUDY VAN GELDER EDITION

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

50999-2-15364-27

DIMENSIONS AND EXTENSIONS
SAM RIVERS

DONALD BYRD, trumpet; JULIAN PRIESTER, trombone;
JAMES SPAULDING, alto sax, flute; SAM RIVERS, tenor sax, soprano sax, flute;
CECIL McBEE, bass; STEVE ELLINGTON, drums

1 **PRECIS 5:18**
2 **PAEAN 5:23**
3 **EFFUSIVE MELANGE 5:49**
4 **INVOLUTION 7:12**
5 **AFFLATUS 6:25**
6 **HELIX 5:31**

All compositions by Sam Rivers

Produced by Alfred Lion

Originally recorded on March 17, 1967 at the Van Gelder Recording Studio, Englewood Cliffs, New Jersey

Remastered in 2008 by Rudy Van Gelder

All transfers from analog to digital made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff
Cover design by Reid Miles
Liner photographs from the actual session by Francis Wolff
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Originally issued in 1977 on Blue Note BNLA 453

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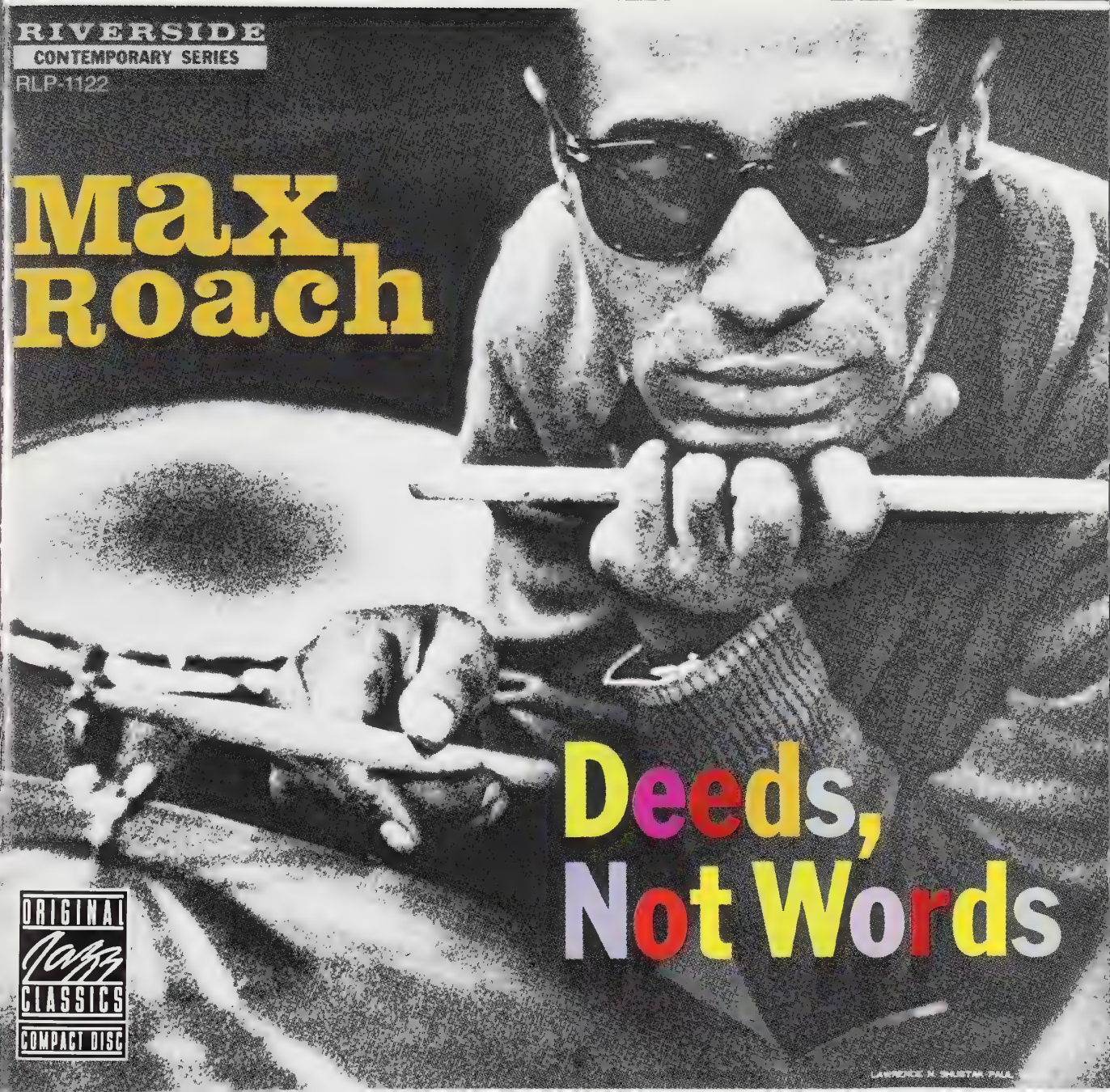
Music from EMI
SAM RIVERS: DIMENSIONS AND EXTENSIONS
Blue Note Records: RVG Edition
50999 2 15364 2 7


RIVERSIDE
CONTEMPORARY SERIES
RLP-1122
Max Roach
Deeds, Not Words
ORIGINAL Jazz CLASSICS
COMPACT DISC

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RIVERSIDE®

OJCCD-304-2
(RLP-1122)

MAX ROACH
DEEDS, NOT WORDS

1. YOU STEPPED OUT OF A DREAM 7:46
2. FILIDÉ 7:06
3. IT'S YOU OR NO ONE 4:14
4. JODIE'S CHA-CHA 4:56
5. DEEDS, NOT WORDS 4:34

ORIGINAL JAZZ CLASSICS®

RIVERSIDE®
COMPACT disc
DIGITAL AUDIO
OJCCD-304-2
(RLP-1122)
AAD

6. LARRY LARUE 5:13
7. CONVERSATION 3:48
*† 8. THERE WILL NEVER BE ANOTHER YOU 5:50

*Additional track not on original LP release.
† mono

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DEEDS, NOT WORDS
MAX ROACH

1. YOU STEPPED OUT OF A DREAM 7:46
2. FILIDÉ 7:06
3. IT'S YOU OR NO ONE 4:14
4. JODIE'S CHA-CHA 4:56
5. DEEDS, NOT WORDS 4:34
6. LARRY-LARUE 5:13
7. CONVERSATION 3:48
*8. THERE WILL NEVER BE ANOTHER YOU 5:50

*BONUS TRACK

MAX ROACH—drums
RAY DRAPER—tuba
BOOKER LITTLE—trumpet
GEORGE COLEMAN—tenor saxophone
ART DAVIS—bass
OSCAR PETTIFORD—bass (on #8 only)

Produced by ORRIN KEEPNEWS

Recorded in New York; September 4, 1958.

Digital remastering, 1987—Phil De Lancie
(Fantasy Studios, Berkeley)

TOTAL TIME 43:00

Total time has been rounded off to the nearest minute.

Max Roach's only album as a leader for Riverside was recorded late in 1958, with one of his most unusual bands. From 1954, when he began his memorable partnership with Clifford Brown, Roach had worked with two-horn lineups that included Harold Land followed by Sonny Rollins on tenor sax and, after Brown's tragic death, Kenny Dorham on trumpet. This "New Quintet" had an outstanding tenorman in George Coleman, and a youthful trumpeter—Booker Little—who seemed well on his way to the stature of Brown and Dorham until *his* untimely death. In addition, the use of Ray Draper's tuba as either a third horn or third rhythm instrument provided this briefly-existing group with a rare opportunity for variety.

. . . Worth hearing for the exposure it gives to Roach's distinguished drumming.

—Richard B. Hadlock, Down Beat

RIVERSIDE
OJCCD-304-2 (RLP 1122)

AAD
STEREO
[#8 MONO]

0 25218 - 6304 - 2

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RIVERSIDE
OJCCD-304-2 (RLP 1122)
MAX ROACH
DEEDS, NOT WORDS

max roach

members, don't git weary

Recording engineer: Paul Goodman
Cover photo: Chuck Stewart
Cover design: Haig Adishian
Produced by Joel Dorn

Mastering by Gene Paul at DB Plus, NYC
Sonic Solutions engineer: Mark Fellows

Produced for release on KOCH Jazz by Donald Elfman and Naomi Yoshii
Reissue design by Kerin J. Kolonoskie

Special thanks to: William "Red" Carraro, Francis Davis, James Isaacs, Fred Bohn of The Attic Record Store, Inc., Pittsburgh, PA and Jack Woker of Stereo Jack's, Cambridge, MA.

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max roach
members, don't git weary
KOCH JAZZ
HDCD
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max roach • members, don't git weary

HDCD

1. **Abstrutions** (Stanley Cowell)
2. **Libra** (Gary Bartz)
3. **Effi** (Stanley Cowell)
4. **Equipoise** (Stanley Cowell)
5. **Members, Don't Git Weary** (Max Roach)
6. **Absolutions** (Jymie Merritt)

Max Roach, drums; Gary Bartz, alto sax; Charles Tolliver, trumpet; Jymie Merritt, electric bass; Stanley Cowell, piano. On *Members, Don't Git Weary* the vocal is by Andy Bey

Originally released in 1968 as Atlantic SD 1510

KOCH JAZZ

KOC CD 8514

0 99923 85142 4

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KOC-CD-8514
max roach • members, don't git weary
KOCH JAZZ

MINGUS MOVES

Collectables

COL-CD-6363

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CHARLES MINGUS: MINGUS

CANDID CCD 79021

Mingus

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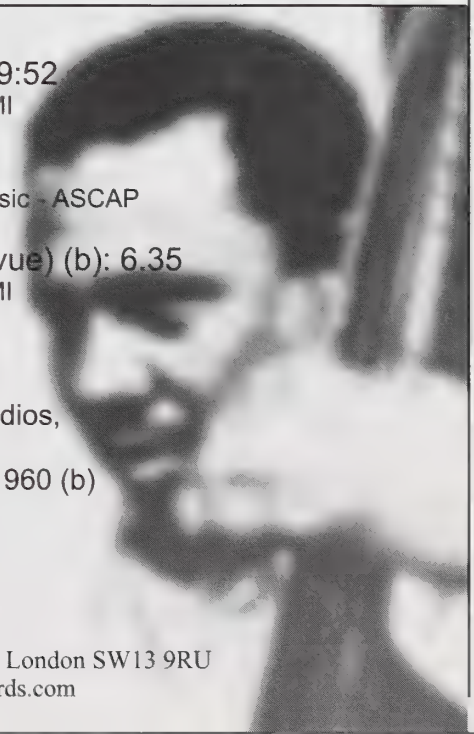
JIMMY KNEPPER • BRITT WOODMAN • ERIC DOLPHY
CHARLES McPHERSON • BOOKER ERVIN
NICO BUNICK • PAUL BLEY • DANNIE RICHMOND



1. M D M (Monk, Duke & Me) (a): 19:52
   Charles Mingus, Jazz Workshop, Inc., BMI
2. STORMY WEATHER (a): 13.25
   Harold Arlen & Dorothy Koehler, Mills Music - ASCAP
3. LOCK 'EM UP (Hellview of Bellevue) (b): 6.35
   Charles Mingus, Jazz Workshop, Inc., BMI

Recorded at Nola Penthouse Sound Studios,
New York City
20th October 1960 (a), 11th November 1960 (b)
Recording Engineer: Bob d'Orleans
Supervision: Nat Hentoff

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CHARLES MINGUS: MINGUS
CANDID CCD 79021

SMOKESTACK
ANDREW HILL
RICHARD DAVIS
EDDIE KHAN
ROY HAYNES
37777 BLUE NOTE

ANDREW HILL

SMOKE STACK

Produced by Alfred Lion

Originally recorded on December 13, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

Liner photographs from the rehearsal for this session by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland for thebolanddesignco.com

Tracks 1–7 originally issued in 1966 as BST 84160

Tracks 8–11 originally issued in 1995 on the CD version of this album

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BLUE NOTE

SMOKE STACK

ANDREW HILL

1 SMOKE STACK
2 THE DAY AFTER
3 [illegible]
4 ODE TO JON
5 NOT SO
6 [illegible]
7 3D PIER AVENUE
8 SMOKE STACK (ALT TK)
9 THE DAY AFTER (ALT TK)
10 ODE TO JON (ALT TK)
11 NOT SO (ALT TK)

[illegible] part of original LP

Produced by Alfred Lion
Remastered in 2004 by Rudy Van Gelder
Re-issue produced by Michael Cuscuna

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THE RUDY VAN GELDER EDITION

THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

0 946 3 37777 2 9

SMOKE STACK
ANDREW HILL

ANDREW HILL, piano; RICHARD DAVIS, EDDIE KHAN, basses; ROY HAYNES, drums.

1 **SMOKE STACK 4:58**
2 **THE DAY AFTER 5:05**
3 **WAILING WAIL 5:43**
4 **ODE TO VON 4:27**
5 **NOT SO 6:22**
6 **VERNE 5:46**
7 **30 PIER AVENUE 7:05**
8 **SMOKE STACK 4:17***
(ALTERNATE TAKE)
9 **THE DAY AFTER 4:46***
(ALTERNATE TAKE)
10 **ODE TO VON 5:27***
(ALTERNATE TAKE)
11 **NOT SO 6:28***
(ALTERNATE TAKE)

ALL COMPOSITIONS BY ANDREW HILL

* BONUS TRACKS, NOT PART OF ORIGINAL LP

Produced by Alfred Lion

Originally recorded on December 13, 1963 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph and design by Reid Miles

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Music from EMI
ANDREW HILL: SMOKE STACK
Blue Note Records: RVG Edition
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Blue Note Records: RVG Edition
0946 3 37777 2 9
ANDREW HILL: SMOKE STACK
Music from EMI

JOE HENDERSON

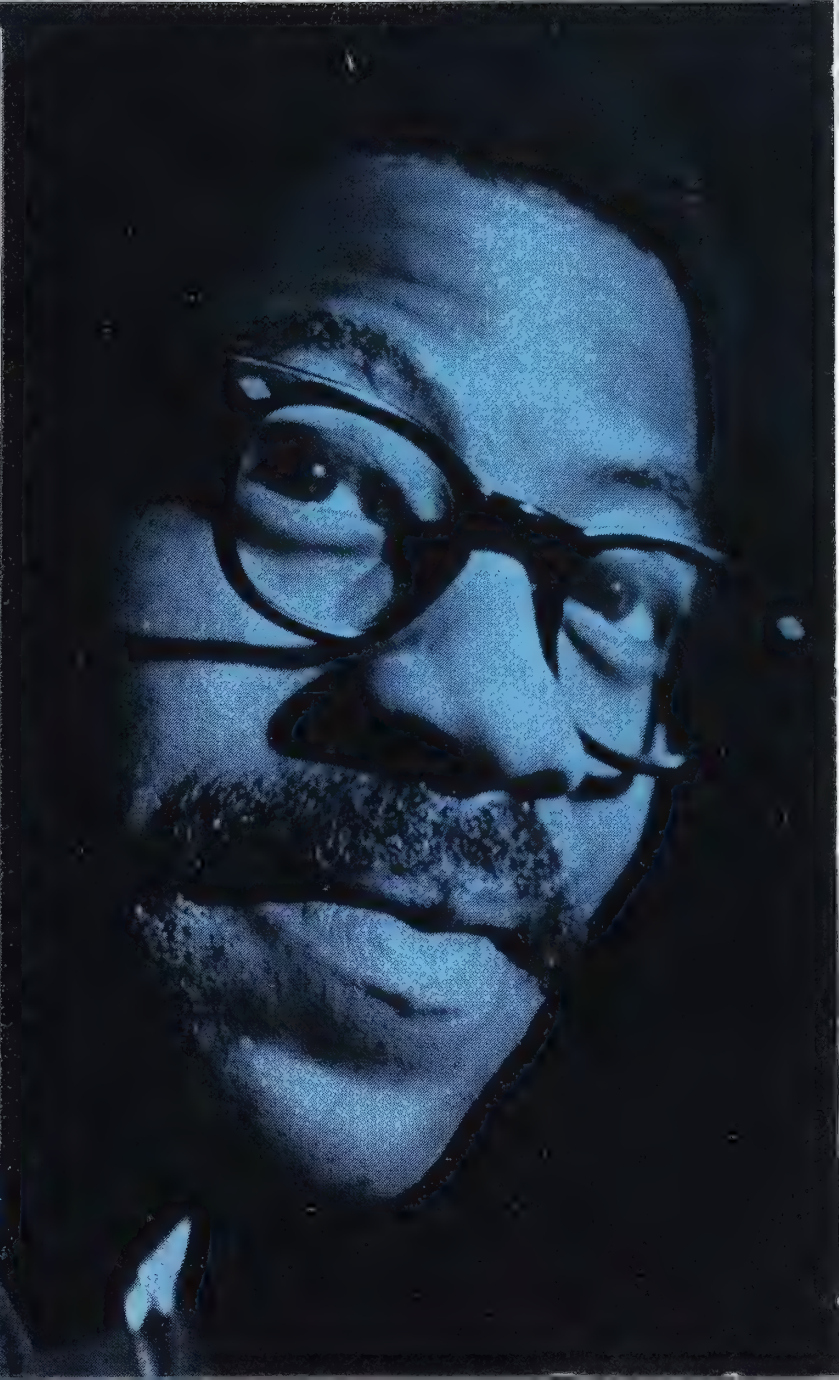
OUR THING

KENNY DORHAM

ANDREW HILL

EDDIE KHAN

PETE LA ROCA



STEREO
THE FINEST IN JAZZ SINCE 1939

84152 BLUE NOTE

OUR THING
JOE HENDERSON

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax; ANDREW HILL, piano;
EDDIE KHAN, bass; PETE LA ROCA, drums.

1. **TEETER TOTTER**
   (Joe Henderson) 8:30
2. **TEETER TOTTER (alternate take)***
   (Joe Henderson) 7:10
3. **PEDRO'S TIME**
   (Kenny Dorham) 10:02
4. **OUR THING**
   (Joe Henderson) 5:35
5. **BACK ROAD**
   (Kenny Dorham) 6:18
6. **ESCAPADE**
   (Kenny Dorham) 8:03

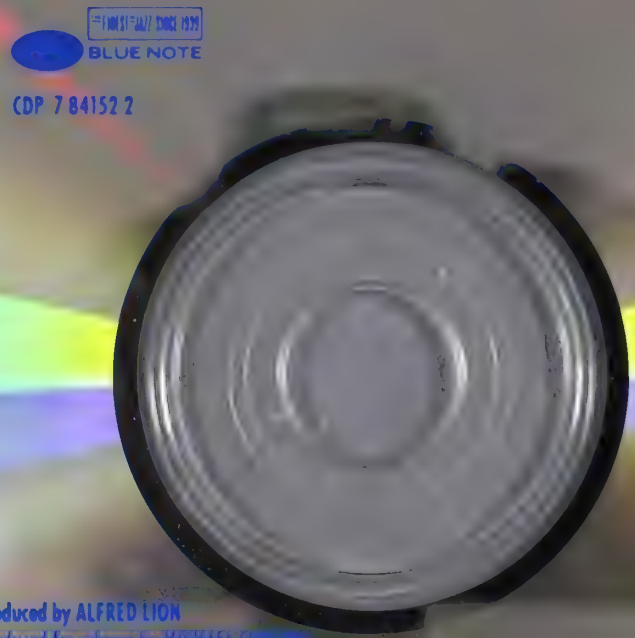
Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
September 9, 1963.
Cover Photo by FRANCIS WOLFF
Cover Design by REID MILES
Digital transfers: RON McMASTER
*Previously unissued and does not
appear on LP configuration

The classic Blue Note albums which span the mid 1950's to late 1960's were recorded directly on to two track analog tape. No multitrack recording was used and consequently no mixing was required. Therefore, this CD was made by transferring the one step analog master to digital.

PRINTED IN CANADA

JOE HENDERSON

OUR THING



CDP 7 84152 2

1 Teeter Totter
2 Teeter Totter (alternate take)*
3 Pedro's Time
4 Our Thing
5 Back Road
6 Escapade

Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
*Previously unissued and does not appear on original configuration

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COMPACT disc DIGITAL AUDIO

BLUE NOTE

BLUE NOTE®

JOE HENDERSON OUR THING

CDP 7 84152 2

OUR THING
JOE HENDERSON

KENNY DORHAM, trumpet; JOE HENDERSON, tenor sax;
ANDREW HILL, piano; EDDIE KHAN, bass; PETE LA ROCA, drums.

CDP 7 84152 2

1. **TEETER TOTTER**
   (Joe Henderson) 8:30
2. **TEETER TOTTER (alternate take)***
   (Joe Henderson) 7:10
3. **PEDRO'S TIME**
   (Kenny Dorham) 10:02
4. **OUR THING**
   (Joe Henderson) 5:35
5. **BACK ROAD**
   (Kenny Dorham) 6:18
6. **ESCAPADE**
   (Kenny Dorham) 8:03

Produced by ALFRED LION
Produced for release by
MICHAEL CUSCUNA
Recording by RUDY VAN GELDER
Recorded at the Van Gelder Studio,
Englewood Cliffs, New Jersey on
September 9, 1963.
Cover Photo by FRANCIS WOLFF
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JOE HENDERSON OUR THING
BLUE NOTE®

READY FOR FREDDIE

FREDDIE HUBBARD

with wayne shorter

bernard mckinney/mccoy tyner

art davis/elvin jones

STEREO
THE FINEST IN JAZZ SINCE 1939

84037 BLUE NOTE

FREDDIE HUBBARD

READY FOR FREDDIE

Produced by Alfred Lion

Recorded on August 21, 1961 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Originally recorded and remastered in 2003 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff

Liner photographs: Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, for thebolanddesignco.com

#1-5 originally issued as BLP 4085 and BST 84085

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BLUE NOTE®

READY FOR FREDDIE

FREDDIE HUBBARD

1 ARIETIS
2 WEAVER OF DREAMS
3 MARIE ANTOINETTE
4 BIRDLIKE
5 CRISIS1
6 ARIETIS* (ALT TK)
7 MARIE ANTOINETTE* (ALT TK)

* NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Originally recorded and remastered in 2003 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

COMPACT DIGITAL AUDIO

THE RUDY VAN GELDER EDITION

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

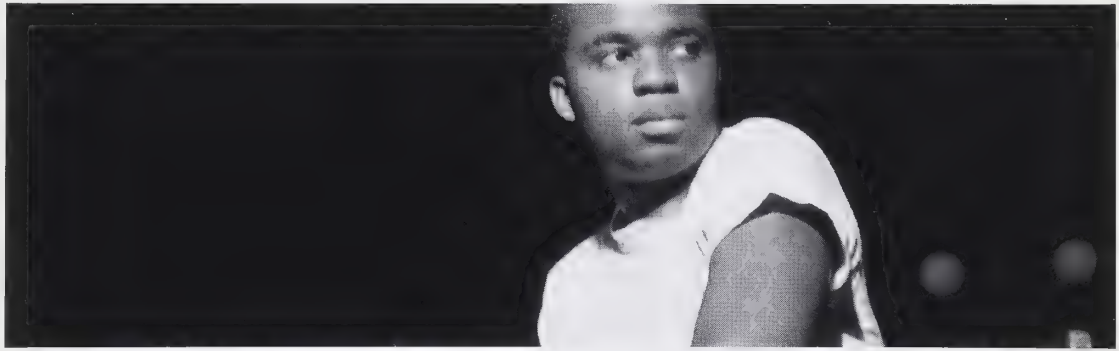
7 243-5-90837-2 8

READY FOR FREDDIE
FREDDIE HUBBARD

FREDDIE HUBBARD, trumpet; BERNARD McKINNEY, euphonium; WAYNE SHORTER, tenor sax;
McCOY TYNER, piano; ART DAVIS, bass; ELVIN JONES, drums.

1 **ARIETIS 6:38**
(FREDDIE HUBBARD)
2 **WEAVER OF DREAMS 6:33**
(V. YOUNG-J. ELLIOTT)
3 **MARIE ANTOINETTE 6:36**
(WAYNE SHORTER)
4 **BIRDLIKE 10:12**
(FREDDIE HUBBARD)
5 **CRISIS 11:31**
(FREDDIE HUBBARD)
6 **ARIETIS* 5:48**
(ALTERNATE TAKE)
(FREDDIE HUBBARD)
7 **MARIE ANTOINETTE* 6:13**
(ALTERNATE TAKE)
(WAYNE SHORTER)

* NOT PART OF ORIGINAL LP



Produced by Alfred Lion
Recorded on November 30, 1962 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Originally recorded and remastered in 2003 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution
Reissue produced by Michael Cuscuna

Cover photograph: Francis Wolff
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Music from EMI
FREDDIE HUBBARD: READY FOR FREDDIE
Blue Note Records: RVG Edition
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Verve Records
OSCAR PETERSON
PLAYS PORGY & BESS
1. I Got Plenty o' Nuttin'
2. I Wants to Stay Here
3. Summertime
4. Oh Dey's So Fresh and Fine (Strawberry Woman)
5. Oh Lawd, I'm on My Way
6. It Ain't Necessarily So
7. There's a Boat dat's Leavin' Soon for New York
8. Oh Bess, Oh Where's My Bess?
9. Here Come de Honey Man
10. Bess, You Is My Woman Now
COMPACT disc DIGITAL AUDIO
314 519 807-2
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JUDGMENT!

ANDREW HILL

BOBBY HUTCHERSON | RICHARD DAVIS | ELVIN JONES

STEREO

63841 BLUE NOTE

ANDREW HILL

JUDGMENT!

Produced by Alfred Lion

Originally recorded on January 8, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution.

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
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Creative direction by Gordon H Jee

Art direction and design by Michael Boland,
for thebolanddesignco.com

Tracks 1–6 originally issued in 1964 as BST 84159

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BLUE NOTE

JUDGMENT!

ANDREW HILL

1 SIETE ECHO 5:54
2 FLEA FLOP 7:18
3 YUNADA YUNADA 7:20
4 ALFRED 7:00
5 JUDGMENT 6:56
6 RECONCILIATION 7:22
7 YUNADA YUNADA (ALT TAKE) 7:22

BONUS TRACK. NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Recorded in 2005 at Rudy Van Gelder's Studio
Reissue produced by Zev Feldman

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NOTE

THE RUDY VAN GELDER EDITION

At the session

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE

7 243 5 63841 2 5

JUDGMENT!
ANDREW HILL

BOBBY HUTCHERSON, vibes; ANDREW HILL, piano; RICHARD DAVIS, bass; ELVIN JONES, drums.

1 **SIETE OCHO 8:56**
2 **FLEA FLOP 7:18**
3 **YOKADA YOKADA 5:16**
4 **ALFRED 7:02**
5 **JUDGMENT 6:53**
6 **RECONCILIATION 7:22**
7 **YOKADA YOKADA 5:12***
(ALTERNATE TAKE)
* BONUS TRACK, NOT PART OF ORIGINAL LP

ALL COMPOSITIONS BY ANDREW HILL.
EMI UNART CATALOG (BMI)

Produced by Alfred Lion

Originally recorded on January 8, 1964 by Rudy Van Gelder at the Van Gelder Studio, Englewood Cliffs, New Jersey

Remastered in 2004 by Rudy Van Gelder

All transfers from analog to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover photograph by Francis Wolff

Cover design by Reid Miles

Liner photographs from the actual session by Francis Wolff
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Tracks 1–6 originally issued in 1964 as BST 84159

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Music from EMI
ANDREW HILL: JUDGMENT!
Blue Note Records: RVG Edition
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LEGENDS OF
ACID JAZZ
RICHARD
GROOVE
HOLMES

Prestige®

PRCD-24187-2

1. Speak Low
(WEILL-NASH) CHAPPELL & CO./HAMPSHIRE HOUSE PUB.-ASCAP • 7:02

2. Blue Moon
(RODGERS-HART) EMI ROBBINS C.A.T.-ASCAP • 5:45

3. I'll Remember April
(RAYE-DE PAUL-JOHNSTON) MCA MUSIC PUB./RYTVOC-ASCAP • 8:13

4. The Walrus
(GEORGE FREEMAN) PRODUCTION GROOVE MUSIC-BMI • 8:20

5. Just Friends
(KLENNER-LEWIS) EMI ROBBINS C.A.T.-ASCAP • 5:35

6. My Scenery
(FREEMAN) PRODUCTION GROOVE-BMI • 4:05

7. That Healin' Feelin'
(LES McCANN) JANA MUSIC-BMI • 8:43

8. See See Rider
(MA RAINEY) MCA-ASCAP • 6:20

9. Irene Court
(BILLY BUTLER) PRESTIGE MUSIC-BMI • 5:42

10. Castle Rock
(DRAKE-SHIRE-SEARS) ARC MUSIC GROUP/WEMAR MUSIC-BMI, LINDABET MUSIC-ASCAP • 5:20

11. Laura
(MERCER-RAKSIN) EMI ROBBINS-ASCAP • 8:15

12. On a Clear Day (You Can See Forever)
(LERNER-LANE) CHAPPELL & CO.-ASCAP • 8:08

RICHARD "GROOVE" HOLMES—ORGAN, WITH
ON #1-6:
GEORGE FREEMAN, EARL MADDOX (3, 5)—GUITARS • BILLY JACKSON—DRUMS
7-12:
RUSTY BRYANT—TENOR AND ALTO (11 ONLY) SAXOPHONES
BILLY BUTLER—GUITAR • HERBIE LOVELLE—DRUMS

LEGENDS OF
Prestige
COMPACT
disc
DIGITAL AUDIO
PRCD-24187-2
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Richard "Groove" Holmes

LEGENDS OF ACID JAZZ • RICHARD "GROOVE" HOLMES

Richard "Groove" Holmes cooks like crazy on the 1968 dates collected here. *The Groover!* is a trio session distinguished by a riproaring "Speak Low," a lovely "Blue Moon," and a warm, humorous reading of "Just Friends" (with guitarist Billy Jackson contributing a deft r&b sensibility). *That Healin' Feelin'* is at least as flashy and perhaps more interesting: the guitarist is the underrecorded Philadelphian Billy Butler, an economical player with an original harmonic sense. The tunes span a leisurely "See See Rider," the vivid "Irene Court," and a relaxed "Laura," featuring luminous Butler guitar and a knockout alto solo by bluesy Columbus saxman Rusty Bryant. This solid mainstream collection never fails to swing. It highlights a singular musician, an organist who actually began on organ, in unusually sympathetic company.

Speak Low	7:02
Blue Moon	5:05
I'll Remember April	6:15
The Walrus	8:20
Just Friends	5:35
My Scenery	4:05
That Healin' Feelin'	8:43
See See Rider	6:20
Irene Court	4:42
Castle Rock	5:20
Laura	8:15
On a Clear Day (You Can See Forever)	8:08

RICHARD "GROOVE" HOLMES
WITH
GEORGE FREEMAN, EARL MADDOX, BILLY JACKSON, RUSTY BRYANT, BILLY BUTLER, HERBIE LOVELLE

SUPERVISION—CAL LAMPLEY (1-6), BOB PORTER (7-12)

RECORDED AT ENGLEWOOD CLIFFS, NJ, FEBRUARY 14, 1968 (1-6) AND AUGUST 26, 1968 (OTHER SELECTIONS)

RECORDING ENGINEER—RUDY VAN GELDER

REMASTERING, 1997—KIRK FELTON (FANTASY STUDIOS, BERKELEY)

1-6 ORIGINALLY RELEASED AS *THE GROOVER!* (PRESTIGE 7570); 7-12 AS *THAT HEALIN' FEELIN'* (PRESTIGE 760).

TOTAL TIME 78:43

PRESTIGE
PRCD-5187-2

LEGENDS OF ACID JAZZ • RICHARD "GROOVE" HOLMES

0 25218-5187-2 7

Prestige

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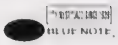
COMPACT DISC DIGITAL AUDIO

STEREO
AAD



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JACKIE McLEAN

VERTIGO

1. MARNEY
2. DUSTY FOOT
3. VERTIGO
4. CHEERS
5. YAMS
6. THE THREE MINORS *
7. BLUES IN A JIFF *
8. BLUES FOR JACKIE *
9. MARILYN'S DILEMMA *
10. IDDY BITTY *
11. THE WAY I FEEL *

*Bonus tracks

Original sessions produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA

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BLUE NOTE®

BLUE NOTE

connoisseur cd series

LIMITED EDITION

STEREO

Blue Note 22669

VERTIGO

JACKIE McLEAN

DONALD BYRD, trumpet; JACKIE McLEAN, alto saxophone;
HERBIE HANCOCK, piano; BUTCH WARREN, bass; TONY WILLIAMS, drums.

* KENNY DORHAM, trumpet; JACKIE McLEAN, alto saxophone;
SONNY CLARK, piano; BUTCH WARREN, bass; BILLY HIGGINS, drums.

1. **MARNEY (6:13)**
   (Donald Byrd)
2. **DUSTY FOOT (6:52)**
   (Donald Byrd)
3. **VERTIGO (8:15)**
   (Jackie McLean)
4. **CHEERS (4:51)**
   (Jackie McLean)
5. **YAMS (7:57)**
   (Herbie Hancock)
6. **THE THREE MINORS * (6:01)**
   (Jackie McLean)
7. **BLUES IN A JIFF * (7:07)**
   (Sonny Clark)
8. **BLUES FOR JACKIE * (7:48)**
   (Kenny Dorham)
9. **MARILYN'S DILEMMA * (4:58)**
   (Billy Higgins)
10. **IDDY BITTY * (8:13)**
    (Jackie McLean)
11. **THE WAY I FEEL * (7:05)**
    (Butch Warren)

*Bonus tracks

Original sessions produced by ALFRED LION
Reissue produced by MICHAEL CUSCUNA
Recording engineer: RUDY VAN GELDER
Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on February 11, 1963 (#1-5) and June 14, 1962 (#6-11)
Transferred using 24-bit resolution and mastered by RON McMASTER
Cover and liner photographs by FRANCIS WOLFF © Mosaic Images
Cover by PATRICK ROQUES

#1-5 originally in 1981 as Blue Note LT 1085. #6-11 originally scheduled for release as Blue Note BST 84116 first issued as Blue Note (J) LNJ 80118.

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SBM Super Bit Mapping

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JACKIE McLEAN-VERTIGO
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CDP 7243 8 32087 2 2

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connoisseur cd series
RARE PHOTOGRAPHS

blue note records

SBM™
Super Bit Mapping

LIMITED EDITION

jackie mclean destination out

RARE PHOTOGRAPHS

ornette coleman:
the empty foxhole [28982]

andrew hill:
judgment [28981]

bobby hutcherson:
components [29027]

freddie redd:
the connection [89392]

wayne shorter:
the all seeing eye [29100]

baby face willette:
stop and listen [28998]

tina brooks:
true blue [28975]

don cherry:
symphony for improvisers [28976]

kenny dorham:
whistle stop [28978]

johnny griffin:
the congregation [89383]

clifford jordan & john gilmore:
blowing in from chicago [28977]

j. r. monterose:
j. r. monterose [29102]

jackie mclean:
destination out [32087]

grant green:
green street [32088]

lee morgan:
leeway [32089]

ike quebec:
heavy soul [32090]

pete la roca:
basra [32091]

grachan moncur III:
some other stuff [32092]

dizzy reece:
blues in trinity [32093]

freddie hubbard:
ready for freddie [32094]

lou donaldson:
sunny side up [32095]

wayne shorter:
schizophrenia [32096]

andrew hill:
smokestack [32097]

walter davis:
davis cup [32098]

CDP 7243 8 32087 2 2 JACKIE McLEAN DESTINATION OUT BLUE NOTE®

STEREO

DESTINATION OUT

JACKIE McLEAN

GRACHAN MONCUR III, trombone; JACKIE McLEAN, alto sax;
BOBBY HUTCHERSON, vibes;
LARRY RIDLEY, bass; ROY HAYNES, drums.

1. LOVE AND HATE (8:25)
(Grachan Moncur III) Gramon Publ. Co.—BMI

2. ESOTERIC (9:02)
(Grachan Moncur III) Gramon Publ. Co.—BMI

3. KAHLIL THE PROPHET (10:23)
(Jackie McLean) Groove Music Co.—BMI

4. RIFF RAFF (7:07)
(Grachan Moncur III) Gramon Publ. Co.—BMI

Recorded at the Van Gelder Studio, Englewood Cliffs, New Jersey on September 20, 1963
Originally issued as Blue Note BST-84165
Produced by ALFRED LION
Produced for release by MICHAEL CUSCUNA
Photos by FRANCIS WOLFF © Mosaic Images
Cover Design by LARRY MILLER
Reissue Design by PATRICK ROQUES
Recording by RUDY VAN GELDER
Mastering by LARRY WALSH

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THE FINEST IN JAZZ SINCE 1939
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Jack McDuff
The Soulful Drums
Joe Dukes
George Benson
Red Holloway

1. **Soulful Drums**
(McDuff-Thomas) Prestige-BMI • 6:02

2. **Two Bass Hit**
(Gillespie-Lewis) Consolidated Music/
MJQ Music-ASCAP • 7:10

3. **Greasy Drums**
(McDuff-Dukes) Growl Music-BMI • 5:36

4. **Moohah the D.J.**
(McDuff-Dukes) Growl-BMI • 7:25

5. **Moanin' Bench**
(McDuff-Dukes) Growl-BMI • 3:00

6. **My Three Sons**
(McDuff-Dukes) Growl-BMI • 5:37

7. **Hot Barbeque**
(Jack McDuff)
Pamelarosa Music-ASCAP • 2:56

8. **The Party's Over**
(Comden-Green-Styne)
Chappell & Co.-ASCAP • 6:46

9. **Briar Patch**
(McDuff) Pamelarosa-ASCAP • 2:51

10. **Hippy Dip**
(McDuff) Pamelarosa-ASCAP • 6:24

11. **601½ North Poplar**
(McDuff) Growl-BMI • 4:12

12. **Cry Me a River**
(Arthur Hamilton)
Warner-Chappell Music-ASCAP • 4:47

13. **The Three Day Thang**
(McDuff) Growl-BMI • 3:37

14. **Redwood City**
(George Benson)
Screen Gems-EMI Music-ASCAP • 5:00

Jack McDuff—organ

Red Holloway—tenor and alto saxophones

George Benson—guitar

Joe Dukes—drums

On "Redwood City" only:
The Nomos

Jack McDuff—organ

Red Holloway—tenor saxophone

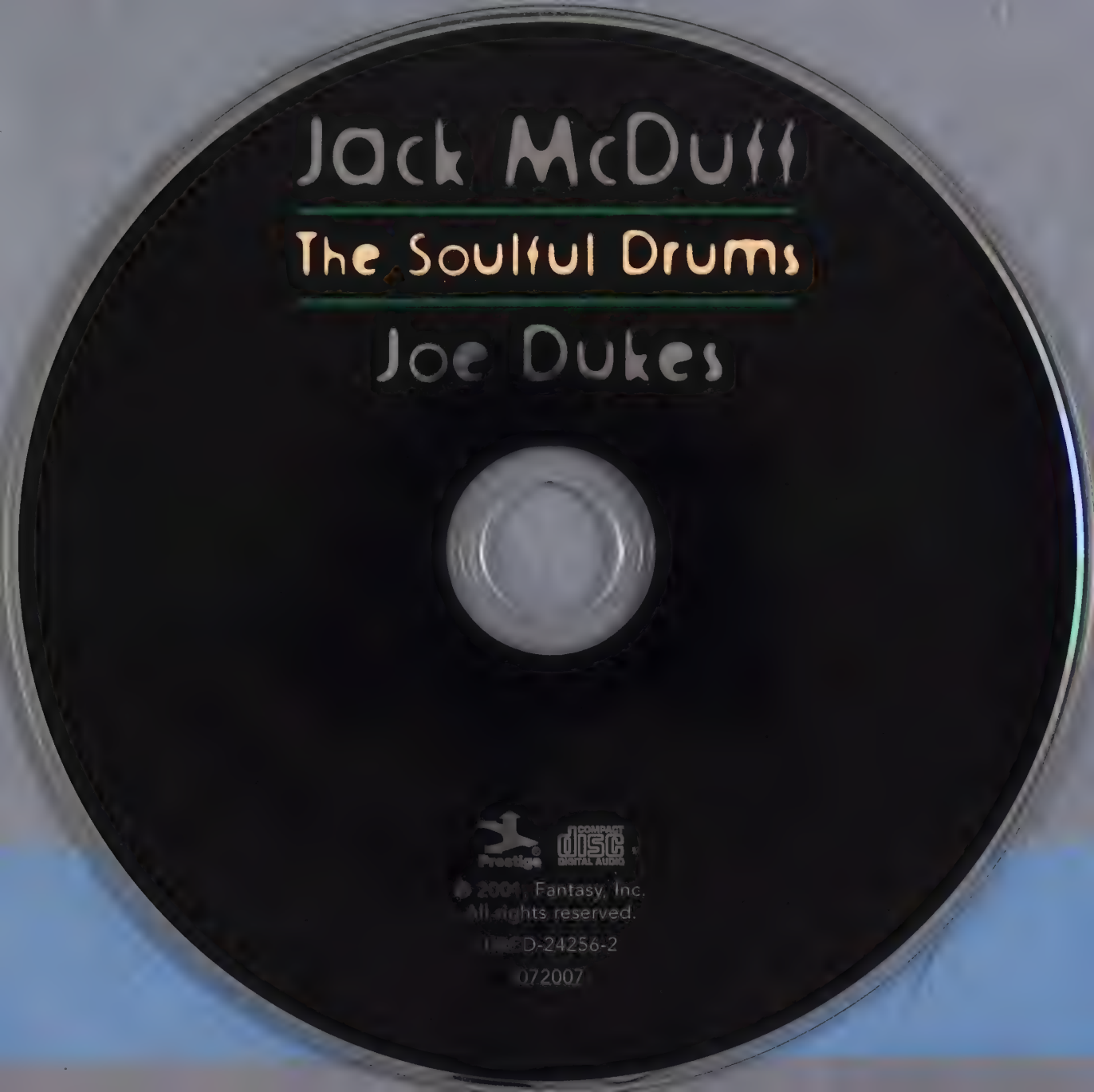
Alvin "Red" Tyler—baritone saxophone

George Benson—guitar

Tommy Shelvin—Fender bass

Joe Dukes—drums

PRCD-24256-2


Jack McDuff
The Soulful Drums
Joe Dukes
Prestige
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D-24256-2
072007

Jack McDuff — The Soulful Drums

PRESTIGE PRCD-24256-2

1. Soulful Drums 6:02
2. Two Bass Hit 7:10
3. Greasy Drums 5:36
4. Mooh'ah the D.J. 7:25
5. Moanin' Bench 3:00
6. My Three Sons 5:37
7. Hot Barbeque 2:56
8. The Party's Over 6:46
9. Briar Patch 2:51
10. Hippy Dip 6:24
11. 601½ North Poplar 4:12
12. Cry Me a River 4:47
13. The Three Day Thang 3:37
14. Redwood City 5:00

Jack McDuff—organ
with
George Benson, Joe Dukes, Red Holloway, Tommy Shelvin, Alvin "Red" Tyler

Original sessions produced by Lew Futterman (#1-6), Peter Paul (#7-13); unknown producer (#14).

Recorded by Rudy Van Gelder in Englewood Cliffs, NJ on May 14, 1964 (#1-6); October 19, 1965 (#7-13). #14 recorded in Los Angeles; February 6-7, 1964.

Remastering, 2001—Kirk Felton (Fantasy Studios, Berkeley)

#1-6 originally released as *The Soulful Drums of Joe Dukes with The Brother Jack McDuff Quartet* (Prestige 7324); #7-13 as *Brother Jack McDuff: Hot Barbecue* (Prestige 7422); #14 on *The Soul/Jazz Giants* (Prestige 7791) and subsequently on *Brother Red* (PRCD-24141-2).

TOTAL TIME 72:25/AAD/STEREO (except #14 mono)

The Soulful Drums is both a showcase for one of the all-time most exciting organ groups and a dual memorial tribute to that group's leader, Jack McDuff, and their highly underrated drummer, Joe Dukes. Organist McDuff (born Eugene McDuffy) died, at 74, in January 2001, a few months before this disc was released; drummer Dukes (1935-1994) was the nominal leader on the date that produced *The Soulful Drums of Joe Dukes*, while *Hot Barbeque* was issued under McDuff's name. With saxophonist Red Holloway and the prodigious guitarist George Benson (in his early twenties at the time of these crackling performances), they formed the finest of all of McDuff's working bands. Driven by Dukes's propulsive time and patented tom-tom bombardments, the McDuff quartet's mix of jazz, blues, and boogaloos was, from 1962 to 1965 (the year the LP *Hot Barbeque* was made), a big winner. The quartet also formed the nucleus of the Nomos, whose rocking shuffle "Redwood City" completes this exemplary set.

COMPACT disc DIGITAL AUDIO Prestige

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PRESTIGE PRCD-24256-2
Jack McDuff — The Soulful Drums

STEREO
THE FINEST IN JAZZ SINCE 1939

42303 BLUE NOTE

JACKIE'S BAG

JACKIE McLEAN

with Donald Byrd- Sonny Clark
Paul Chambers- Philly Joe Jones

Blue Mitchell- Tina Brooks
Kenny Drew- Paul Chambers
and ~~Art Taylor~~ Art Taylor

JACKIE McLEAN

JACKIE'S BAG

Produced by Alfred Lion

* Recorded on January 18, 1959 at the Van Gelder Studio, Hackensack, New Jersey

** Recorded on September 1, 1960 at the Van Gelder Studio, Englewood Cliffs, New Jersey

Originally recorded and remastered in 2002 by Rudy Van Gelder

All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna

Cover design: Reid Miles

Liner photographs from the actual session by Francis Wolff © Mosaic Images

Creative direction by Gordon H Jee

Art direction and design by Michael Boland, The Boland Design Company, NYC

#1-6 originally issued as Blue Note BLP 4051 and BST 84051

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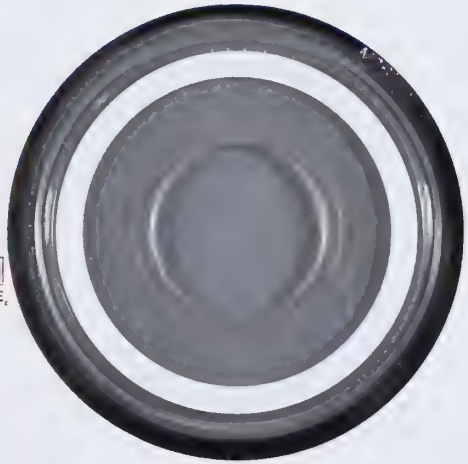
7243 5 42303 2 5

JACKIE'S BAG

JACKIE McLEAN



1 QUADRANGLE
2 BLUES INN
3 FIDEL
4 APPOINTMENT IN GHANA
5 A BALLAD FOR DOL
6 ISLE OF JAVA
7 STREET SINGER †
8 MELONAE'S DANCE †
9 MEDINA †

† NOT PART OF ORIGINAL LP

Produced by Alfred Lion
Originally recorded and remastered in 2002 by Rudy Van Gelder
Reissue produced by Michael Cuscuna

BLUE NOTE®

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THE RUDY VAN GELDER EDITION

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Blue Note Records: RVG Edition

JACKIE McLEAN: JACKIE'S BAG

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

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JACKIE'S BAG
JACKIE McLEAN

* DONALD BYRD, trumpet; JACKIE McLEAN, alto sax; SONNY CLARK, piano; PAUL CHAMBERS, bass; PHILLY JOE JONES, drums.

** BLUE MITCHELL, trumpet; JACKIE McLEAN, alto sax; TINA BROOKS, tenor sax; KENNY DREW, piano; PAUL CHAMBERS, bass; ART TAYLOR, drums.

1 **QUADRANGLE * 4:42**
(JACKIE McLEAN)
2 **BLUES INN * 9:05**
(JACKIE McLEAN)
3 **FIDEL * 7:08**
(JACKIE McLEAN)
4 **APPOINTMENT IN GHANA ** 6:57**
(JACKIE McLEAN)
5 **A BALLAD FOR DOLL ** 3:16**
(JACKIE McLEAN)
6 **ISLE OF JAVA ** 7:27**
(TINA BROOKS)
7 **STREET SINGER **+ 10:15**
(TINA BROOKS)
8 **MELONAE'S DANCE **+ 6:46**
(JACKIE McLEAN)
9 **MEDINA **+ 6:44**
(TINA BROOKS)
\+ NOT PART OF ORIGINAL LP

Produced by Alfred Lion
* Recorded on January 18, 1959 at the Van Gelder Studio, Hackensack, New Jersey
** Recorded on September 1, 1960 at the Van Gelder Studio, Englewood Cliffs, New Jersey
Originally recorded and remastered in 2002 by Rudy Van Gelder
All transfers from the analog tapes to digital were made at 24-bit resolution

Reissue produced by Michael Cuscuna
Cover design: Reid Miles
Liner photographs from the actual session by Francis Wolff
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#1-6 originally issued as Blue Note BLP 4051 and BST 84051

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Blue Note Records: RVG Edition

JACKIE McLEAN: JACKIE'S BAG

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I TALK WITH THE
SPIRITS
roland kirk

ROLAND KIRK

PETITE FLEUR

MOOD RECORDS

MCD 027-2

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MOON
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DIGITAL AUDIO
MCD 027-2
STEREO
Made in Italy
by PhonoComp
S.I.A.E. II
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ROLAND KIRK
PETITE FLEUR
1 THEME (R. Kirk) (1'50") - BAG'S GROOVE (M. Jackson) (7'18") - MY CHERIE AMOUR (Wonder/Cosby/Moy) (4'49")
2 PETITE FLEUR (S. Bechet) (3'31") - WHEN THE SAINTS GO MARCHING IN (Traditional) (4'47")
3 UNIDENTIFIED TITLE (R. Kirk) (4'30") - SWEET FIRE (R. Kirk) (17'21")
4 CLOSING THEME (R. Kirk) (1'37")

ROLAND KIRK • PETITE FLEUR

1. THEME/BAG'S GROOVE/MY CHERIE AMOUR
2. PETITE FLEUR/WHEN THE SAINTS GO MARCHING IN
3. UNIDENTIFIEDTITLE/SWEET FIRE
4. CLOSING THEME

MUSICIANS

RAHSAAN ROLAND KIRK -
Flute, Clarinet, Tenor Sax, manzello, stritch, misc. instr. & vocal

RON BURTON - Piano
VERNON MARTIN - Bass
JEROME COOPER - Drums
JOE HABAO TEXIDOR - Percussion

Recorded at "Mozartsaal der Liederhalle" in Stuttgart, February 26, 1970.

Remastered by Raffaele Barretta

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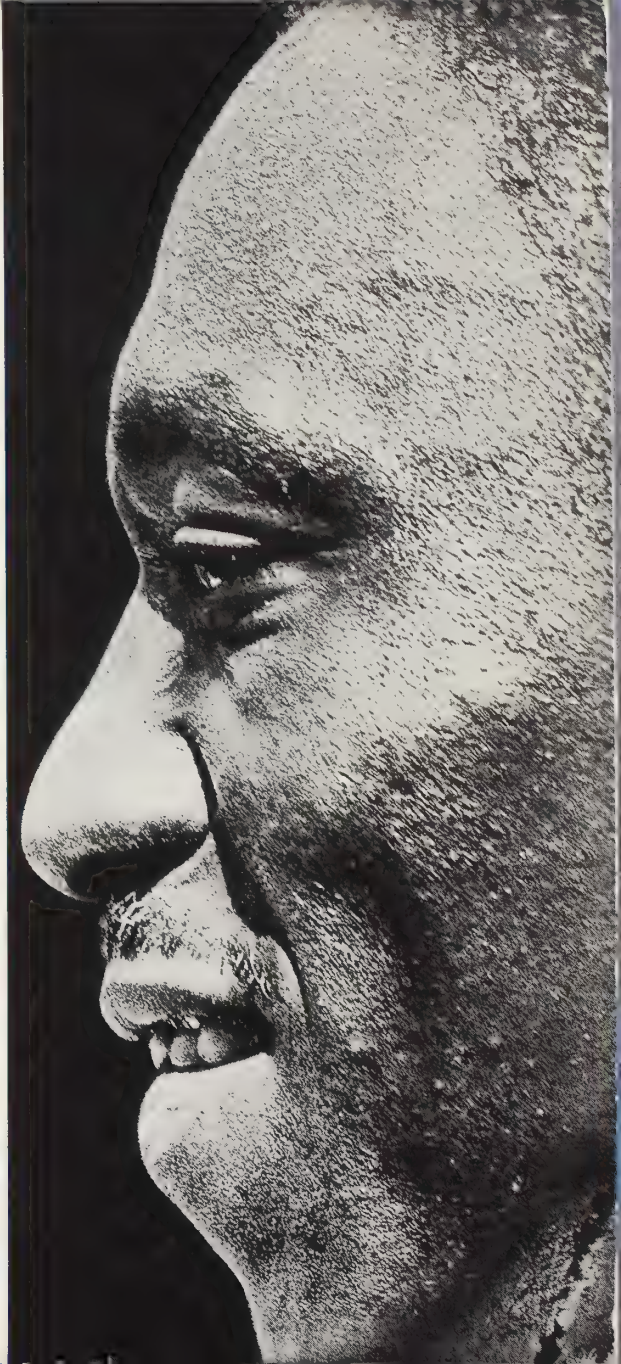
STEREO
THE FINEST IN JAZZ SINCE 1939

84055 BLUE NOTE/VOLUME 2

meet you at the jazz corner of the world

art blakey & the jazz messengers



STEREO

Blue Note **ST-84055**
Vol. 2

MEET YOU AT THE JAZZ CORNER OF THE WORLD

ART BLAKEY AND THE JAZZ MESSENGERS

LEE MORGAN, trumpet; WAYNE SHORTER, tenor sax; BOBBY TIMMONS, piano; JYMIE MERRITT, bass; ART BLAKEY, drums.

BST 84054, Vol. 1 THE OPENER — WHAT KNOW — THE THEME — 'ROUND ABOUT MIDNIGHT —THE BREEZE AND I
BST 84055, Vol. 2 HIGH MODES — NIGHT WATCH — THE THINGS I LOVE — THE SUMMIT — THE THEME

IN an interview with Barbara Gardner in *Down Beat* Bobby Timmons was quoted as saying of the Jazz Messengers: "There is really no other group to go to from here. I couldn't find anything in any other group that I can't find here."

One can well understand his attitude, with these latest sides as evidence. Blakey's brand of music, in the past five years, has come to symbolize an entire jazz school, one that might most appropriately be described as the Blue Note School of Jazz. Critics may disagree about a definition of Chicago or New Orleans or West Coast jazz, but the Blue Note School in general, and Art Blakey in particular, have come to represent a phase that has branched out internationally as a major trend. Not since the days of Commodore's association with Dixieland, almost a quarter of a century ago, has any one record label been so firmly identified with the consistently successful production of records in a particular groove.

Out of Blakey and Blue Note came the "hard bop" tendency; out of the Messengers came the Horace Silver group, and out of Silver came the whole groove-funk-soul society, with charters all over the U.S. and applicants throughout the world. You can trace the whole story back to February 19, 1954, the date the memorable *Night at Birdland* sets were recorded, with Art's group featuring Clifford Brown (BLP 1521 and 1522). The Messengers worked their first gig as an organized unit just a year later — fittingly, at a night club called the Blue Note, in Philadelphia. With Kenny Dorham, Hank Mobley, Horace Silver and Doug Watkins, the quintet played two definitive sets at the Cafe Bohemia (BLP 1507 and 1508) taped in November, 1955, as well as a pair of earlier sessions in November 1954 and February 1955 released on BLP 1518

Important factors in later editions of the Messengers were the buoyant contributions of Lou Donaldson, and the influential roles, both as composers and instrumentalists, of Bobby Timmons (whose *Moanin'* was first heard with this combo on BLP 4003) and Benny Golson, whose *Blues March* and *Drum Thunder Suite* were a part of the same LP

That all these ramifications have grown in and around the Blakey-Blue Note alliance has been meaningful in terms of the Messengers' acceptance. Little by little, the more cautious and anemic brands of modern improvisation have been shunted aside and a greater place has been opened up for the brand of message transmitted by Art's consistently aggressive sidemen. The acceptance of the Quintet on foreign tours has been particularly impressive. As these words were written Art and his men had just returned from another triumphal tour of the European Continent, were working a week at the Zebra Lounge in Los Angeles, and were ready to take off a couple of days later for what promised to be a precedent-setting tour in a four-city Japanese jazz festival.

Before much time had elapsed after the Japanese jaunt, it seemed probable that Art would make jazz history by taking the first real modern jazz combo to Soviet Russia. Negotiations had begun and Art was proud and flattered at the prospect of breaking the ice

But whether they are taking their message by special delivery to Moscow, Tokyo or their own home ground, the constituents never seem more at home, or musically more at ease, then when they are playing at the Jazz Corner of the World. It is an invigorating experience to find them, on these sides, at that renowned location and at the top of their zestfully confident musical form.

Volume 1

The first sounds heard, fittingly, are the ringing tones of William Clayton Marquette, the former band vocalist from Montgomery, Alabama, who for more than a decade has served as master of ceremonies at the Jazz Corner of the World. After his individual introductions have been climaxed with a tribute to "that talented master-showman Art Blakey," the Zildjian rings through into *The Opener*. Hank Mobley's tune, one of three he wrote for the occasion, is a unison line, the main phrase moving generally downward, the release curving upward and leaving an unexpected gap that's filled in by Timmons. Wayne's solo demonstrates how ideally his muscular, declamatory style fits this group Though there's some evidence of Rollins-like phrasing around the second eight of his second chorus, he is fast developing as a stylist in his own right. Lee Morgan shows how far he has progressed on two levels — technique and ideas — and Timmons shows an ingenious manner of breaking up his eighth-note stretches with triplets and other rhythmic devices that lend variety to his solos. A fiery excursion by Art precedes the closing theme

What Know, Lee Morgan's original, marks one of those increasingly prevalent uses of a compelling melodic device — the pick-up phrase that's longer than what it leads into. Here we have a theme built mainly around phrases that open with a three or four note pick-up, lasting generally for 2½ beats, and close with two notes on the first beat of the following measure. It's an attractive effect, used here most engagingly in the minor mode. Timmons' chorded passage stands out in a series of brilliant solos. The side closes with a flash of the theme, long enough to afford a solo glimpse of Timmons and Pee-Wee's disclosure that we have been listening to the Soul Brothers

'Round About Midnight is preceded by Art's announcement. A drum roll and a repeated misterioso chord, followed by a trumpet extension of what was originally conceived as a coda to the tune, all are heard before the melody itself enters. Lee's sinuous variations of the melody, Art's shifting accents, Shorter's passionate declamation of the release are features of a fine opening chorus, but the best is yet to come Shorter and Timmons instill vigorous new life into the much-played Thelonious Monk standard and Morgan takes over the spotlight again, leading the closing ensemble into a long and unpredictable cadenza that adds a new dimension to the usual routine on this number.

The Breeze and I, a Lecuona standard that I've heard Art use to dramatic effect both in night club and concert work, is outlined thematically by Shorter for 16 bars. After Morgan has rounded out the first exposition, Wayne begins the blowing, showing a combination of the firm beat, great harmonic sense and big, uninhibited sound that were revealed as his outstanding characteristics soon after he landed on the name-jazz scene less than two years ago. The cohesive work of the rhythm section, both in the regular choruses and the interludes and opening and close, remind the listener how valuable Jymie Merritt, Timmons and Blakey are as a unit, even while one's ears are inclined to concentrate on the more directly attention-getting quality of the horns' solos. Lee Morgan, incidentally, shows astonishing technique as well as a magnificent flow of ideas on this track. I was impressed by the pretty and unspectacular ending with which the *Breeze* sighs its way out

Volume 2

After a little noodling by Timmons, Pee-Wee brings on the band and Art announces Hank Mobley's *High Modes*. Art's use of mallets, and Jymie Merritt's of a bass figure in unison with Timmons' left hand, set the pace for a blues-oriented theme outlined with Lee Morgan in a mute and the general mood somewhat subdued. Wayne Shorter strikes a plaintive note with a solo that makes frequent use of long-held sixths, minor sevenths and fourths against a minor chord. It's about as soulful a performance as you'll hear in this entire series by a group in which soul is at all times a pervasive element. Lee in his muted moments tends to remind one more of his ex-boss Gillespie than of more recent influences. Timmons plays in a manner that recalls his statement to Barbara Gardner: "Soul is an innate thing in people. Some people do have it, and some don't. You can't just snatch it and throw it around like it's nothing." Bobby also observed: "You can't just decide to be soulful. If you have soul . . . it will be there. And if the person listening has soul, he'll recognize it." (So dig.)

Ex-Messenger Mobley is again represented as composer on the next item, *Night Watch*. Introduced with a smooth Latin rhythm undercurrent, it's another minor piece in which Art's ingenious underpinnings accentuate the charm of the theme. (Listen to his work on the opening chorus *without* paying attention to the melody—it's a gem in itself.) Jymie Merritt's support is again conspicuous at this moderate-to-bright tempo. Wayne wails, almost literally, with a sometimes sobbing quality, before a brief ensemble interlude leads into one of Lee's more restrained ventures in which the lower register of the horn often attracts him Timmons' comping is notable during the latter passages of this solo; then Bobby gets the nod and cooks flowingly in a solo that's remarkable for its rhythmic variety.

The second side is introduced by Art. *These Are The Things I Love* is played here at about twice the customary ballad tempo and mainly in unison by Lee and Wayne. The latter then takes off, with the whole rhythm section offering a steady four for his first 16 bars, in contrast with the normal comping to which Bobby then returns. Shorter explores the lower reaches of his horn in a series of jagged, plunging phrases during a generally incisive solo. Notice how Timmons imparts a three-feel to the release of the closing chorus, though actually the rhythm section never departs from the basic four, except for the very last couple of bars

The Summit was composed by Wayne Shorter. A Messenger since August of 1959, he has been to Europe twice with the group and impressed the remarkably hip audiences there, who dug his talent despite his complete lack of name value. In *The Summit*, which he describes as "a little different—but not *too different*," he has tried, he says, to instill in the music something of the feeling that "the people's minds must be jarred out of complacency, and maybe some sort of real world meeting, a genuine summit, will eventually come about among the leading statesmen." One can only wish that the meeting of the minds among politicians at a summit convention could be as close and cohesive as that found among the five musicians in this performance. From Art's opening salvo through the gutty statement of the theme to the fire-breathing solos of Shorter, Morgan, Timmons and Blakey, and the bravura ending, this summit meeting is the kind that only artists of global caliber could convoke.

LEONARD FEATHER
(Author of *The New Encyclopedia of Jazz*)

Alfred Lion of Blue Note extends special thanks to Oscar Goodstein, the club's manager, whose genial cooperation again made this recording session possible.

Lee Morgan and Wayne Shorter perform by courtesy of Vee-Jay Records, Bobby Timmons performs by courtesy of Riverside Records.

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Recording by RUDY VAN GELDER

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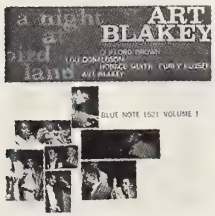

At Birdland — BLP 1521/22

Moanin' — BLP 4003

At The Jazz Corner Of The World — BLP 4015/16

The Big Beat — BLP 4029

A Night In Tunisia — BLP 4049

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MEET YOU AT THE JAZZ CORNER OF THE WORLD VOLUME 2

ART BLAKEY AND THE JAZZ MESSENGERS

BLUE NOTE

STEREO
TOCJ-9211
BNST-84055

R.V.G.

1. Announcement by Pee Wee Marquette and Art Blakey
2. HIGH MODES
3. NIGHT WATCH
4. THE THINGS I LOVE
5. THE SUMMIT
6. THE THEME

digitally remastered by
Rudy Van Gelder

limited edition

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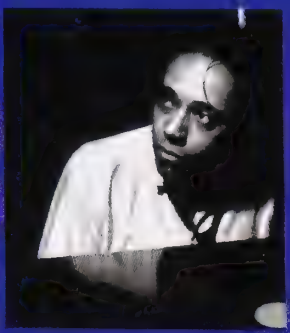

BLUE NOTE

BLUE NOTE 70th Anniversary

THE VERY BEST OF...
BLUE NOTE YEARS

BLUE NOTE BEST 7

CD1 ART BLAKEY

01 Moanin' 02 Split Kick 03 Dat Dere 04 Blues March 05 Mosaic 06 Moon River 07 Minor's Holiday 08 Hipsippy Blues 09 A Night in Tunisia

CD2 JOHN COLTRANE

01 Blue Train 02 Blue Train (alt. take) 03 Sonny's Crib 04 Moment's Notice 05 We Six 06 Speak Low 07 I'm Old Fashioned 08 Smoke Stack

CD3 MILES DAVIS

01 Dear Old Stockholm 02 Love for Sale 03 Tempus Fugit 04 Yesterdays 05 Autumn Leaves 06 Weirdo 07 I Waited for You 08 Somethin' Else 09 How Deep Is the Ocean 10 C.T.A. 11 Kelo 12 Well You Needn't 13 Enigma 14 Wouldn't You 15 It Never Entered My Mind

CD4 DEXTER GORDON

01 Manha de Carnaval 02 Love for Sale 03 Don't Explain 04 Broadway 05 Willow Weep for Me 06 Smile 07 You've Changed 08 Soy Califa 09 I'm a Fool to Want You 10 Cheese Cake 11 Darn That Dream

CD5 HERBIE HANCOCK

01 Watermelon Man 02 The Pleasure Is Mine 03 Jack Rabbit 04 One Finger Snap 05 Cantaloupe Island 06 Maiden Voyage 07 The Eye of the Hurricane 08 Riot 09 Speak Like a Child 10 The Prisoner (alt. take)

CD6 LEE MORGAN

01 The Sidewinder 02 Candy 03 Sweet Honey Bee 04 Whisper Not 05 Cornbread 06 Desert Moonlight 07 I Remember Clifford 08 Anti Climax 09 Speed Ball 10 Yesterday

CD7 HORACE SILVER

01 Blowin' the Blues Away 02 Senor Blues 03 Song for My Father 04 The Preacher 05 Filthy McNasty 06 Nica's Dream 07 Sister Sadie 08 The Cape Verdean Blues 09 Opus de Funk 10 Cookin' at the Continental 11 Safari 12 The Tokyo Blues

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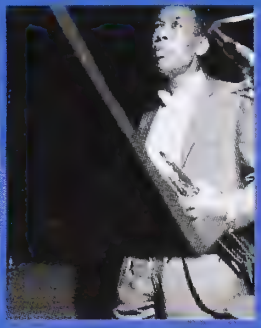

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THE VERY BEST OF ART BLAKEY

BLUE NOTE

CD1

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS
ART BLAKEY

CLIFFORD BROWN, KENNY DORHAM, LEE MORGAN, FREDDIE HUBBARD trumpet,
CURTIS FULLER trombone, LOU DONALDSON alto sax, HANK MOBLEY, BENNY GOLSON,
WAYNE SHORTER tenor sax, HORACE SILVER, BOBBY TIMMONS, CEDAR WALTON piano,
CURLEY RUSSELL, DOUG WATKINS, JYMIE MERRITT bass, ART BLAKEY drums

1. **MOANIN'**
(Bobby Timmons) from BLP 4003 9'33"
2. **SPLIT KICK**
(Horace Silver) from BLP 1521 8'31" *
3. **DAT DERE**
(Bobby Timmons) from BLP 4029 8'47"
4. **BLUES MARCH**
(Benny Golson) from BLP 4003 6'15"
5. **MOSAIC**
(Cedar Walton) from BLP 4090 8'12"
6. **MOON RIVER**
(Mancini-Mercer) from BLP 4104 5'11"
7. **MINOR'S HOLIDAY**
(Kenny Dorham) from BLP 1507 8'43" *
8. **HIPSIPPY BLUES**
(Hank Mobley) from BLP 4015 8'42"
9. **A NIGHT IN TUNISIA**
(Gillespie-Robin) from BLP 4049 11'15"

BLP 1507

BLP 1521

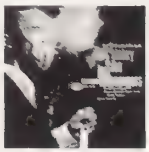
BLP 4003

BLP 4015

BLP 4029

BLP 4049

BLP 4090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BLUE NOTE YEARS

STEREO·MONO*

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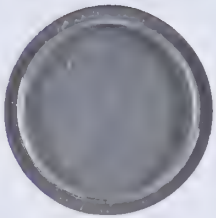

CD1

1. MOANIN'
2. SPLIT KICK*
3. DAT DERE
4. BLUES MARCH
5. MOSAIC
6. MOON RIVER
7. MINOR'S HOLIDAY*
8. HIPSIPPY BLUES
9. A NIGHT IN TUNISIA

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THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

THE VERY BEST OF JOHN COLTRANE

CD2

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS
JOHN COLTRANE

DONALD BYRD, LEE MORGAN, trumpet, CURTIS FULLER trombone,
JOHN COLTRANE, JOHNNY GRIFFIN, HANK MOBLEY tenor sax, KENNY BURRELL guitar,
HORACE SILVER, WYNTON KELLY, SONNY CLARK, KENNY DREW piano,
PAUL CHAMBERS bass, PHILLY JOE JONES, ART BLAKEY, ART TAYLOR drums

1. BLUE TRAIN
(John Coltrane) from BLP 1577 10'41"

2. BLUE TRAIN (alternate take)
(John Coltrane) unissued alternate track
from same session of BLP 1577 9'56"

3. SONNY'S CRIB
(Sonny Clark) from BLP 1576 13'29"

4. MOMENT'S NOTICE
(John Coltrane) from BLP 1577 9'08"

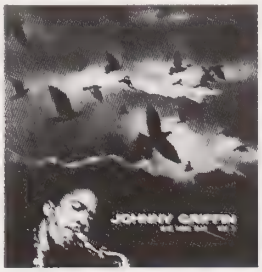
5. WE SIX
(Donald Byrd) from BLP 1534 7'40" *

6. SPEAK LOW
(Weill-Nash) from BLP 1576 6'49"

7. I'M OLD FASHIONED
(Kern-Mercer) from BLP 1577 7'56"

8. SMOKE STACK
(Johnny Griffin) from BLP 1559 10'10" *

BLP 1534



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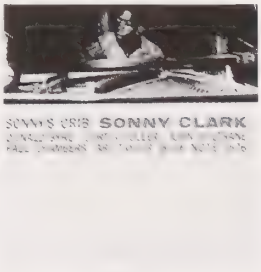

BLP 1576

BLP 1577

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STEREO·MONO*

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CD2

1 BLUE TRAIN
2 BLUE TRAIN (alternate take)
3 SONNY'S CRIB
4 MOMENT'S NOTICE
5 WE SIX*
6 SPEAK LOW
7 I'M OLD FASHIONED
8 SMOKE STACK*

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THE FINEST IN JAZZ SINCE 1939

BLUE NOTE

THE VERY BEST OF MILES DAVIS

CD3

THE BLUE NOTE YEARS

MONO
STEREO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

MILES DAVIS

MILES DAVIS trumpet,
J.J. JOHNSON trombone, JACKIE McLEAN, CANNONBALL ADDERLEY alto sax,
JIMMY HEATH tenor sax, GIL COGGINS, HORACE SILVER, HANK JONES piano,
OSCAR PETTIFORD, PERCY HEATH, SAM JONES bass, KENNY CLARKE, ART BLAKEY drums

1. **DEAR OLD STOCKHOLM**
(Traditional) from BLP 1501 4'13" *
2. **LOVE FOR SALE**
(Cole Porter) from BLP 1595 7'03"
3. **TEMPUS FUGIT**
(Bud Powell) from BLP 1501 3'51" *
4. **YESTERDAYS**
(Kern-Harbach) from BLP 1501 3'45" *
5. **AUTUMN LEAVES**
(Prevert-Kosma) from BLP 1595 10'57"
6. **WEIRDO**
(Miles Davis) from BLP 1502 4'45" *
7. **I WAITED FOR YOU**
(Walter Fuller) from BLP 1502 3'30" *
8. **SOMETHIN' ELSE**
(Miles Davis) from BLP 1595 8'12"
9. **HOW DEEP IS THE OCEAN**
(Irving Berlin) from BLP 1501 4'40" *
10. **C. T. A.**
(Jimmy Heath) from BLP 1501 3'33" *
11. **KELO**
(J. J. Johnson) from BLP 1501 3'18" *
12. **WELL YOU NEEDN'T**
(Thelonious Monk) from BLP 1502 5'24" *
13. **ENIGMA**
(J. J. Johnson) from BLP 1501 3'23" *
14. **WOULD'N YOU**
(Dizzy Gillespie) from BLP 1502 3'25" *
15. **IT NEVER ENTERED MY MIND**
(Rodgers-Hart) from BLP 1502 4'03" *

BLP1501

BLP1502

BLP1595

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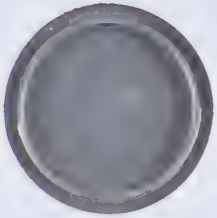
THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
MILES DAVIS
BLUE NOTE YEARS

STEREO·MONO*
EKJ7D-0277

CD3



1. DEAR OLD STOCKHOLM*
2. LOVE FOR SALE
3. TEMPUS FUGIT*
4. YESTERDAYS*
5. AUTUMN LEAVES
6. WEIRDO*
7. I WAITED FOR YOU*
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10. C. T. A.*
11. KELO*
12. WELL YOU NEEDN'T*
13. ENIGMA*
14. WOULD'N YOU*
15. IT NEVER ENTERED MY MIND*

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BLUE NOTE®

THE VERY BEST OF DEXTER GORDON

CD4

THE BLUE NOTE YEARS

STEREO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

DEXTER GORDON

FREDDIE HUBBARD trumpet, DEXTER GORDON tenor sax, BOBBY HUTCHERSON vibraphone,
HORACE PARLAN, KENNY DREW, SONNY CLARK, BUD POWELL, BARRY HARRIS piano,
GEORGE TUCKER, PAUL CHAMBERS, BUTCH WARREN,
PIERRE MICHELOT, NIELS PEDERSEN, BOB CRANSHAW bass,
AL HAREWOOD, PHILLY JOE JONES, BILLY HIGGINS, KENNY CLARKE, ART TAYLOR drums

1. **MANHA DE CARNAVAL**
(Maria-Bonfa) from BLP 4204 8'25"

2. **LOVE FOR SALE**
(Cole Porter) from BLP 4112 7'37"

3. **DON'T EXPLAIN**
(Holiday-Herzog) from BLP 4133 6'05"

4. **BROADWAY**
(Moode-Bird-McRae) from BLP 4146 6'44"

5. **WILLOW WEEP FOR ME**
(Ann Ronell) from BLP 4146 8'47"

6. **SMILE**
(Turner-Parsons-Chaplin) from BLP 4083 3'21"

7. **YOU'VE CHANGED**
(Carey-Fischer) from BLP 4077 7'31"

8. **SOY CALIFA**
(Dexter Gordon) from BLP 4133 6'26"

9. **I'M A FOOL TO WANT YOU**
(Sinatra-Herron-Wolf) from LT 989 6'43"

10. **CHEESE CAKE**
(Dexter Gordon) from BLP 4112 6'31"

11. **DARN THAT DREAM**
(Larye-Heusen) from BLP 4176 7'29"

BLP 4077

BLP 4083

BLP 4112

BLP 4133

BLP 4146

BLP 4176

BLP 4204

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
DEXTER GORDON
BLUE NOTE YEARS

STEREO
EKJ7D-0277

CD4

1. MANHA DE CARNAVAL
2. LOVE FOR SALE
3. DON'T EXPLAIN
4. BROADWAY
5. WILLOW WEEP FOR ME
6. SMILE
7. YOU'VE CHANGED
8. SOY CALIFA
9. I'M A FOOL TO WANT YOU
10. CHEESE CAKE
11. DARN THAT DREAM

BLUE NOTE®

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BLUE NOTE

THE VERY BEST OF HERBIE HANCOCK

CD5

THE BLUE NOTE YEARS

STEREO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

HERBIE HANCOCK

FREDDIE HUBBARD trumpet, cornet & flugelhorn, DONALD BYRD, JOHNNY COLES trumpet,
THAD JONES flugelhorn, GARNETT BROWN trombone, PETER PHILLIPS, TONY STUDD bass trombone,
DEXTER GORDON, HANK MOBLEY, GEORGE COLEMAN, JOE HENDERSON tenor sax,
JEROME RICHARDSON tenor sax, alto flute, GRANT GREEN guitar,
JERRY DODGION alto flute, HUBERT LAWS flute, HERBIE HANCOCK piano,
BUTCH WARREN, CHUCK ISRAELS, PAUL CHAMBERS, RON CARTER, BUSTER WILLIAMS bass,
BILLY HIGGINS, ANTHONY WILLIAMS, WILLIE BOBO, MICKEY ROKER, ALBERT HEATH drums,
OSVALDO MARTINEZ guiro

1. **WATERMELON MAN**
(Herbie Hancock) from BLP 4109 7'10"

2. **THE PLEASURE IS MINE**
(Herbie Hancock) from BLP 4126 4'01"

3. **JACK RABBIT**
(Herbie Hancock) from BLP 4147 5'59"

4. **ONE FINGER SNAP**
(Herbie Hancock) from BLP 4175 7'19"

5. **CANTALOUPE ISLAND**
(Herbie Hancock) from BLP 4175 5'32"

6. **MAIDEN VOYAGE**
(Herbie Hancock) from BLP 4195 7'55"

7. **THE EYE OF THE HURRICANE**
(Herbie Hancock) from BLP 4195 5'59"

8. **RIOT**
(Herbie Hancock) from BLP 4279 4'36"

9. **SPEAK LIKE A CHILD**
(Herbie Hancock) from BLP 4279 7'48"

10. **THE PRISONER** (alternate take)
(Herbie Hancock) from BLP 4321 5'44"

BLP 4109

BLP 4126

BLP 4147

BLP 4175

BLP 4195

BLP 4279

BLP 4321

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
HERBIE HANCOCK
BLUE NOTE YEARS

STEREO
EKJ7D-0277

CD5

1. WATERMELON MAN
2. THE PLEASURE IS MINE
3. JACK RABBIT
4. ONE FINGER SNAP
5. CANTALOUPE ISLAND
6. MAIDEN VOYAGE
7. THE EYE OF THE HURRICANE
8. RIOT
9. SPEAK LIKE A CHILD
10. THE PRISONER (alternate take)

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THE FINEST IN JAZZ SINCE 1939

'70 BLUE NOTE

THE VERY BEST OF LEE MORGAN

CD6

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

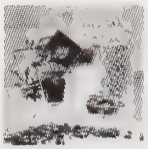
THE BLUE NOTE YEARS
LEE MORGAN

LEE MORGAN, ERNIE ROYAL trumpet, TOM McINTOSH trombone, JIM BUFFINGTON french horn, DON BUTTERFIELD tuba, DANNY BANKS baritone sax, flute, bass clarinet, KENNY ROGERS, GIGI GRYCE, JACKIE McLEAN alto sax, PHIL WOODS alto sax, flute, HANK MOBLEY, JOE HENDERSON, WAYNE SHORTER, FRANK MITCHELL tenor sax, BENNY GOLSON tenor sax, arranger, HORACE SILVER, WYNTON KELLY, SONNY CLARK, BARRY HARRIS, RONNIE MATHEWS, HAROLD MABERN Jr., HERBIE HANCOCK, McCOY TYNER,CEDAR WALTON piano, PAUL CHAMBERS, DOUG WATKINS, BOB CRANSHAW, VICTOR SPROLES, LARRY RIDLEY bass, CHARLIE PERSIP, ART TAYLOR, BILLY HIGGINS, PHILLY JOE JONES drums, OLIVER NELSON arranger

1. **THE SIDEWINDER**
(Lee Morgan) from BLP 4157 10'27"
2. **CANDY**
(David-Whitney-Kramer) from BLP 1590 7'04"
3. **SWEET HONEY BEE**
(Duke Pearson) from BLP 4312 6'51"
4. **WHISPER NOT**
(Benny Golson) from BLP 1541 7'18" *
5. **CORNBREAD**
(Lee Morgan) from BLP 4222 8'53"
6. **DESERT MOONLIGHT**
(S. Sasaki) from BLP 4199 9'19"
7. **I REMEMBER CLIFFORD**
(Benny Golson) from BLP 1557 7'06" *
8. **ANTI CLIMAX**
(Lee Morgan) from BLP 4335 6'17"
9. **SPEED BALL**
(Lee Morgan) from BLP 4212 5'28"
10. **YESTERDAY**
(Lennon-McCartney) from BLP 4243 5'47"

BLP 1541

BLP 1557


BLP 1590

BLP 4157

BLP 4199

BLP 4212

BLP 4222

BLP 4213

BLP 4312

BLP 4335

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THE FINEST IN JAZZ SINCE 1939
BLUE NOTE®

THE VERY BEST OF
LEE MORGAN
BLUE NOTE YEARS

STEREO·MONO*
EKJ7D-0277

CD6

1. THE SIDEWINDER
2. CANDY
3. SWEET HONEY BEE
4. WHISPER NOT*
5. CORNBREAD
6. DESERT MOONLIGHT
7. I REMEMBER CLIFFORD*
8. ANTI CLIMAX
9. SPEED BALL
10. YESTERDAY

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BLUE NOTE®

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THE FINEST IN JAZZ SINCE 1939

70 BLUE NOTE®

THE VERY BEST OF HORACE SILVER

CD7

THE BLUE NOTE YEARS

STEREO
MONO

Blue Note EKJ7D-0277

THE BLUE NOTE YEARS

HORACE SILVER

KENNY DORHAM, DONALD BYRD, ART FARMER, BLUE MITCHELL, CARMELL JONES, WOODY SHAW trumpet, HANK MOBLEY, CLIFFORD JORDAN, JUNIOR COOK, JOE HENDERSON tenor sax, HORACE SILVER piano, PERCY HEATH, DOUG WATKINS, TEDDY KOTICK, GENE TAYLOR, TEDDY SMITH, BOB CRANSHAW bass, ART BLAKEY, LOUIS HAYES, JOHN HARRIS Jr., ROGER HUMPHRIES drums

1. **BLOWIN' THE BLUES AWAY**
(Horace Silver) from BLP 4017 4'42"
2. **SEÑOR BLUES**
(Horace Silver) from BLP 1539 7'01"
3. **SONG FOR MY FATHER**
(Horace Silver) from BLP 4185 7'16"
4. **THE PREACHER**
(Horace Silver) from BLP 1518 4'17" *
5. **FILTHY McNASTY**
(Horace Silver) from BLP 4076 9'16"
6. **NICA'S DREAM**
(Horace Silver) from BLP 4042 6'48"
7. **SISTER SADIE**
(Horace Silver) from BLP 4017 6'17"
8. **THE CAPE VERDEAN BLUES**
(Horace Silver) from BLP 4220 4'59"
9. **OPUS DE FUNK**
(Horace Silver) from BLP 1520 3'27" *
10. **COOKIN' AT THE CONTINENTAL**
(Horace Silver) from BLP 4008 4'51"
11. **SAFARI**
(Horace Silver) from BLP 1589 5'10"
12. **THE TOKYO BLUES**
(Horace Silver) from BLP 4110 7'38"

BLP 1518

BLP 1520

BLP 1539

BLP 1589

BLP 4008

BLP 4017

BLP 4042

BLP 4076

BLP 4110

BLP 4185

BLP 4220

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70 THE FINEST IN JAZZ SINCE 1939 BLUE NOTE

THE VERY BEST OF
HORACE SILVER
BLUE NOTE YEARS

BLUE NOTE

STEREO·MONO*

EKJ7D-0277

CD7

1. BLOWIN' THE BLUES AWAY
2. SEÑOR BLUES
3. SONG FOR MY FATHER
4. THE PREACHER*
5. FILTHY McNASTY
6. NICA'S DREAM
7. SISTER SADIE
8. THE CAPE VERDEAN BLUES
9. OPUS DE FUNK*
10. COOKIN' AT THE CONTINENTAL
11. SAFARI
12. THE TOKYO BLUES

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